DOCUMENT RESUME

ED 271 791 CS 209 971

TITLE Writing Program K-12.
INSTITUTION Colton Joint Unified School District, CA.
PUB DATE 84
NOTE 443p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC18 Plus Postage.
DESCRIPTORS *Curriculum Development; Curriculum Guides; Elementary Education; Needs Assessment; Prewriting; Revision (Written Composition); Schemata (Cognition); *Teaching Methods; Writing Evaluation; Writing Exercises; *Writing Instruction; *Writing Processes

ABSTRACT

Instructional methods and rationales for all phases of the writing process are presented in this curriculum guide for grades one through eight. The first section of the guide presents 10 steps that comprise a process approach to writing based on research into the way writing happens. This is followed by descriptions of the various domains of writing, such as sensory/descriptive, imaginative/narrative, informational, and expository. The guide next presents a composition continuum for each grade level, listing the most common structures or schemata that appear in written material, with the ultimate goal of requiring students to apply their comprehension of the schemata to their own writing. The major portion of the guide presents instructional strategies and activities for (1) prewriting; (2) sentence building; (3) sentence combining and expanding; (4) paragraph development (including chronological order, cause and effect, and comparison and contrast); (5) multiparagraph compositions; (6) letter writing; (7) story writing; (8) newswriting; (9) poetry; and (10) a research paper. The guide concludes with a section on responding to, revising, editing, and evaluating student writing at both the student and the teacher level. A guide to diagnosing student needs in writing instruction is appended. (HTH)

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# Writing Program K-12

Colton Joint Unified School District

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WRITING
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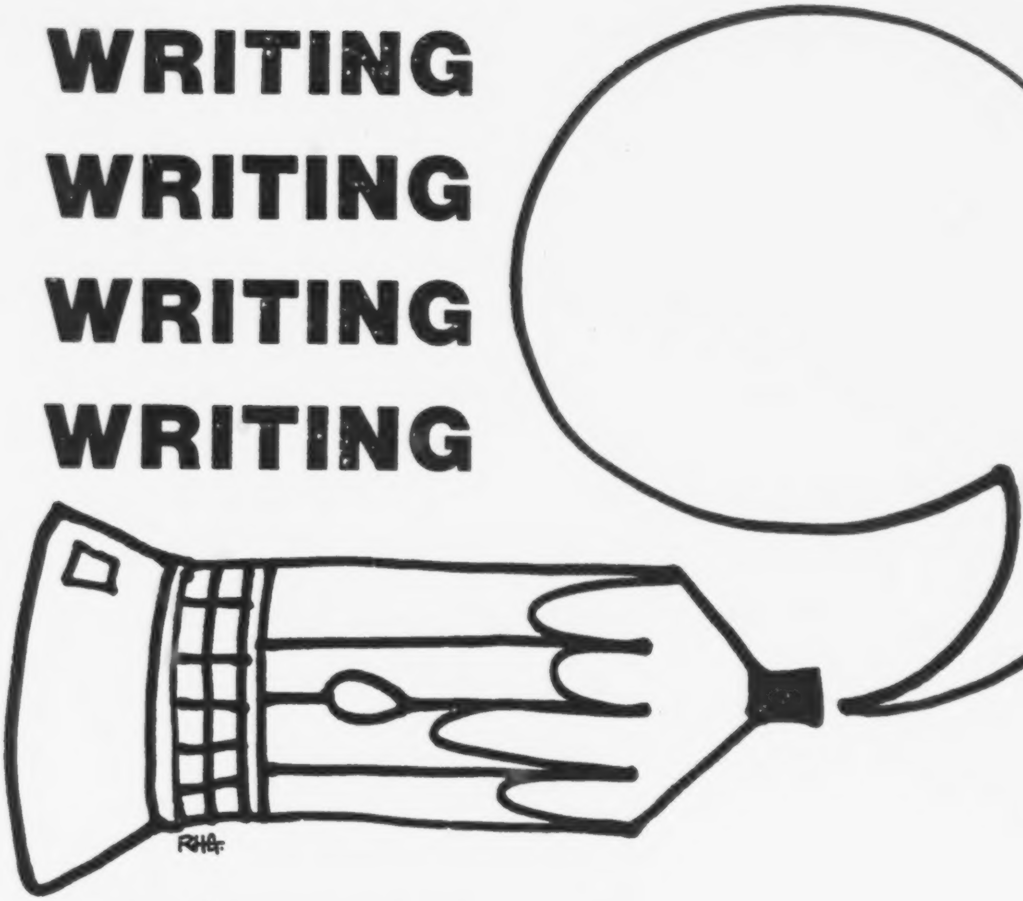


# WRITING
# WRITING
# WRITING HANDBOOK

# WRITING IS A PROCESS

Cute ideas are not enough.
Diagramming sentences and perfecting possessives won't do it.
It's more than turn-on or isolated skills.

Writing is a thinking process. Students need an approach to the whole writing process that can become their own. The 10 steps that follow comprise an approach to writing based upon research into the way writing happens.

## STAGE 1: STIMULUS

. . . an experience, a story, a movie, a demonstration . . . you provide the situation or make use of a natural one to MOTIVATE . . . to evoke ideas, emotions, opinions . . . to bring to the surface the words and ideas tucked away in students' minds.

Notes: *Suggest a direction, but encourage development of individual style.

*Choose high interest directions -- ones that catch student interest and apply to the skills being taught.

## STAGE 2: PREWRITING

. . . the gathering of words, phrases, thoughts, facts, questions, observations . . . the process of brainstorming about and broadening of the original idea.

Notes: *The majority of students need this stage most. It is crucial to the growth of thinking. Allow plenty of time for this step.

*Collecting impressions from the group will encourage divergence, build vocabulary, and show kids how to elaborate on existing ideas.

*MODEL the pattern you want them to use. Struggle through it together many times before you ask them to "go it alone."

## STAGE 3: THE ROUGH DRAFT

. . . the write-down-your-ideas-as-fast-as-you-can phase

Notes: *Encourage them to write without stopping to correct.

*Allow and encourage talking and sharing . . . the communication will encourage more ideas.

## STAGE 4: RE-READING

. . . the skimming over of a piece by the writer to test for sense and readability.

Notes: *Reading aloud is the best editor . . . use a tape recorder, the wall, or another student.

*Look for choppy lines, mixed-up sentences, dull words, over-used expressions.

## STAGE 5: RESPONDING

. . . a time for trading papers, or reading to a small group for the purpose of getting others' reactions, advice suggestions, affirmation of strength, and ideas for change.

Notes: *Students must be instructed and monitored in how to give positive, constructive responses.

*Tell student writers that they have the final say. They should listen to others' opinions, but use only the recommendations that they believe will improve their writing. They don't have to use all of the suggestions -- including yours.

## STAGE 6: EDITING

. . . the changing stage . . . dealing with ideas and organization, not mechanics . . . including adding to, taking out, rearranging done by the student writer to his own work.

Notes: *Student writers must be taught strategies for doing this, not just told to do it.

*Concentrate on a few techniques at a time.

*Suggestions from the responding stage should be considered.

*Teach student writers to do their editing -- don't do it yourself!

## STAGE 7: REVISING

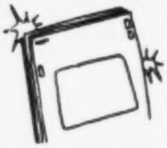
. . . the mechanics check . . . the time for inspecting the original draft for spelling, grammar and mechanical errors and weaknesses.

Notes: *Student writers must be taught to do this themselves . . . perhaps with you looking over their shoulders.

*A good deal of this can be done in student groups.

*Concentrate on a few strategies at a time. Efforts can be dispersed so much that nothing is improved significantly.

## STAGE 8: THE FINAL COPY



. . . the preparation of the precise draft using the input of all one's own and others'responses on content and mechanics.

*You probably won't want to bring students to this point with every assignment.

*Talk with students about that"it-could-always-be-better"feeling.

## STAGE 9: EVALUATING

. . . always done by the teacher . . . the act of quantifying student writing performance.

Notes: *You may not want to do this for every assignment. Have students choose the assignment they want evaluated from every 4 or 5 they do.

*Both you and the student writers must know ahead of time what you will be evaluating.

*Evaluate only the skills the students have been taught.

## STAGE 10: PUBLISHING

. . . the showing off or sharing part . . . communicating to other people through one's words . . . In some way, every finished piece should be made public.

Notes: *Students should be allowed to choose not to have their work published.

*There are dozens of ways to flaunt writing. See appendix B for ideas, then add your own.

## IFs, ANDs and BUTs . . .

### If You're Going to Teach Kids How to Write . . . the Process Is More Important Than the Product.

*Accentuate the process. Be vocal about the fact that this is the way writers work and be honest about those unromantic phrases. Build a bulletin board display around the drafts, showing the changes and the progress. Encourage them to share their drafts with one another.

*Be sure to complete every writing assignment you teach before you teach it. Share your own drafts with your students. Let them watch YOUR writing in process. Tell them about the parts that came easily and point out the paragraphs over which you labored. Explain the revisions you made and share your corrections.

*Remember that the real purpose of the plan is to help kids internalize the process. It will become natural for them more quickly if you talk with them every step of the way so that they are aware of what they're doing.

*Let parents in on the process, too. Instead of sending home only final products, share ALL the steps and drafts. Have kids add an inscription to the first draft. "Draft #1, Coming soon -- Final Draft!"

### . . . DON'T ALWAYS GO THROUGH ALL NINE STAGES!!

*If you do a complete autopsy on every piece, your writers may perish from too much pruning. At the least, they'll get weary! REMEMBER THAT EACH STEP OF THE PROCESS IS VALUABLE. If you quit after Stage 2 or 4 or 6, the kids will still have had a significant writing experience.

*But, DO go through all the stages some of the time. If they are never asked to refine or perfect a poem or paragraph, students will quickly get the message that precision and clarity are not important.

### . . . DON'T SKIP THE ROMANCE!

*Avoid starting with Stage 3. We've been guilty of doing that often enough to remember how it leaves students staring at blank pages harboring "I CAN'T" feelings -- and to know that to plunge into the "Write" stage usually produces awkward, water-logged products.

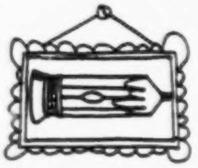
*Keep alert to the mood of the group. If an assignment is dying . . . bury it! If everybody's captivated by the crow on the windowsill . . . stop everything to watch and write about the crow! If you adapt the writing schedule and the forms to the interests of your writers, they'll be much more ready for Stage 3.

R.I.P.
ASSIGNMENT

# THE DOMAINS OF WRITING

. . . the kinds of writing and reading experiences the student will encounter in a language arts program seeking to develop the kinds of skills that are needed.

## SENSORY/DESCRIPTIVE WRITING



. . . the intent here is to present a picture in words, a picture so vivid and clear that the reader is able to recapture many of the same perceptions and feelings that the writer has experienced or imagined.

*Pupils will need to use all five senses to create this vivid picture.

*Students may choose from several forms -- paragraph, poem, dialogue -- but the purpose will always be to present a picture.

*Powers of observation and use of precise words must be emphasized.

*Modes in this domain include --
- journal entry
- diary entry
- personal letter
- personal essay
- poem (Haiku,diamante, cinquain, catalogue, prose poem, acrostic and many others)
- monologue
- dialogue
- advertising copy
- character sketches

## IMAGINATIVE/NARRATIVE WRITING

. . . the main intent in this domain is to tell a story - real or imaginary.

*Writing in this domain builds on sensory/descriptive detail and puts it into a framework that shapes the details around an event and time.

*Pupils learn ordering of details, transition from idea to idea, and shaping of literary elements such as beginning, rising action, climax, and conclusions.

*Listening, reading, thinking, and organizing should be emphasized.

*The modes in this domain include --

- anecdotes
- limericks
- diary entries (fictional and real)
- captions to cartoons, pictures
- dialogues
- monologues
- scripts
- capsule stories (outline for plot or reconstruction of a cartoon strip)
- biographical and autobiographical sketches
- vignettes
- short stories
- folk tales
- myths
- allegories
- ballads and epics (story emphasis)

## INFORMATIONAL/PRACTICAL WRITING

. . . this kind of writing is intended to provide information including what might be called business and social writing - letters, directions, notes. The main intent in this kind of writing is to present material without much analysis or explanation.

*Areas of emphasis will include accuracy, attention to detail, editing skills, letters, clarity, appropriateness of tone.

*Modes include --

- postcard message
- friendly notes of various kinds (invitation, thank you, acknowledgment of gift, etc.)
- lecture/class notes
- memo
- directions/steps in a process
- self-evaluation statements
- commercials
- news report
- accident report
- business letters (complaint, order, request for information among others)
- application
- summary
- précis
- scientific abstract
- encyclopedia paragraphs

## EXPOSITORY WRITING

. . . intended to explain, analyze, persuade, influence, and inform. It tells why and how about a subject. Perhaps it is the most difficult of the four.

*The usual mode is the paragraph or multi-paragraph essay. However, the form may range from sentence to poetry, monologue, or research report.

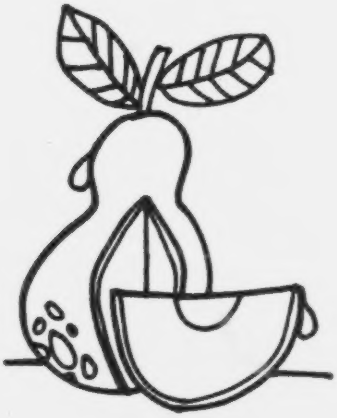
*Students can sharpen skills from all of the other domains to make a point clear or to convince someone about an idea.

*Improving sentence and paragraph sense, clear thinking, and organization are the skills to be emphasized.

*Possible modes --
- single paragraph/topic sentence support
- editorial
- little theme (three paragraphs)
- letter to editor
- speech
- dialogue to persuade
- reviews and reports
- poems (to persuade or analyze, make analogies)
- multi-paragraph themes:
    - describe/conclude
    - narrate/conclude
    - analyze/conclude
    - analyze/persuade
    - define, classify, defend a judgment, interpret literature
- library/research paper

## APPLICATION

. . . Perhaps the idea of the four domains can be illustrated best through looking at a concrete example and projecting it into each domain. Let's use the pear as our concrete example.

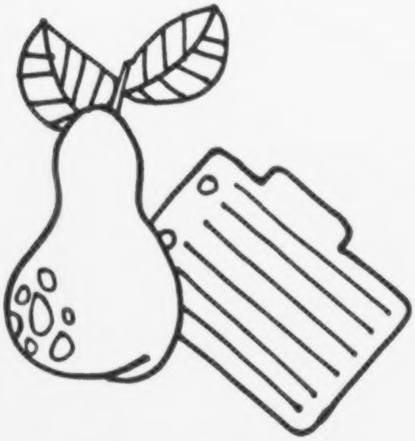


### ⇦ SENSORY/DESCRIPTIVE

. . . how it looks, tastes, smells, feels, sounds, in a haiku

IMAGINATIVE/NARRATIVE ▷

. . . a fable about how pears came to be, or how they got their names



◁ INFORMATIONAL/PRACTICAL

. . . recipe for "Pear Delight"

EXPOSITORY ▷

. . . an essay explaining why pears are good for you

☞ REMEMBER! The form or mode does not determine the domain; the intent does.

# COMPOSITION CONTINUUM

The following pages list the most common structures or schema which apear in written material. Research shows that comprehension is enhanced when the reader is able to identify the appropriate schema for the type of material he/she is reading. These lessons are designed with the idea that the teacher will present the schema, relate it to selections from the reader, and then bring that structure and mechanical English skills to applicationa level in student writing. Therefore, each section in this book deals with a common type of writing and begins with an explanation of the schema for that type of writing.

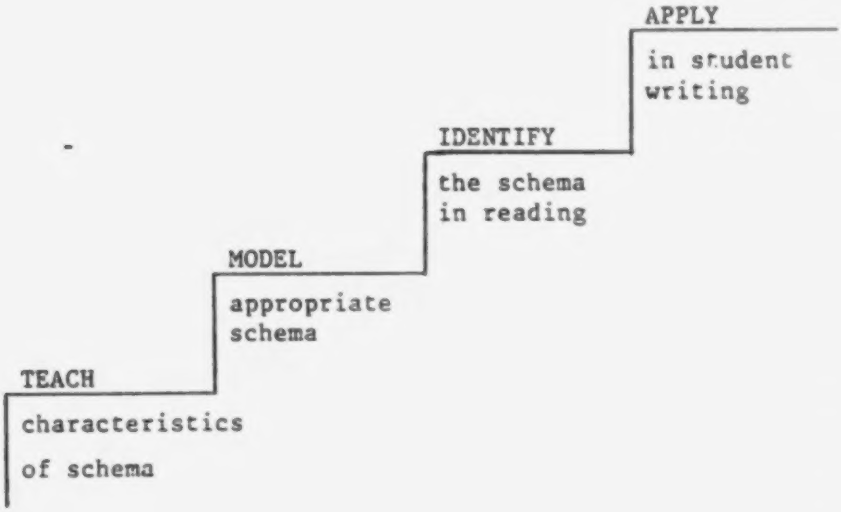
On the following Continuum Charts, these structures are listed by the grade level where they are most appropriately taught. In the columns following the schema, the page numbers are given from reading and English textbooks currently in use in the district.

The steps to follow in using the carts are --

STEP 1: MODEL the schema for your students' levels pointing out the structure in selections from the reader.

STEP 2: Together IDENTIFY the structure or schema in appropriate selections from the reader.

STEP 3: Plan writing lessons that will require students to APPLY their comprehension of the schema to their own writing while using appropriate mechanical skills.



## Colton Joint Unified School District

## COMPOSITION CONTINUUM - GRADE 1

| COMPOSITION SCHEMA (STRUCTURE)<br>See appropriate section in handbook | IN YOUR READER:<br>Sun Up<br>Happy Morning<br>Magic Afternoon<br>Sun and Shadow<br>Together We Go | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION<br>American Book English<br>Level I | MECHANICAL SKILLS CORRELATION<br>American Book English<br>Level I | |
| Sentence Building | Page numbers refer to teacher's edition | T = skill taught | Sentence building | |
| Subject / Predicate | | A = skill applied | Capital letters: | |
| Complete sentences | T = skill taught | T-20, 39, 38, 40, 53, 60, 61, 83 | beginning of sentences | 18, 23, 30, 31, 53 72 |
| | A = skill applied | A-23, 52 | | |
| | Sun Up<br>T-36-38, 53, 54, 72, 101, 111, 153<br>A-43, 63, 64, 81, 102, 142, 143, 168, 188 | | Punctuation: | |
| | | | period | 18, 23, 53 |
| | | | question mark | 30, 31 |
| | | | Sentence: | |
| | Happy Morning<br>A-27, 29, 48, 49, 56-57, 124 | | telling | 18, 23, 31, 53, 68, 85, 95 |
| | | | questions | 30, 31, 53, 95 |
| | | | making sentences grow | 61 |
| | Magic Afternoon<br>A-144-146, 151, 153, 154-155, 162, 163, 172, 182, 200, 209, 218, 220, 221, 228-229, 230, 239-240, 271, 272 | | Usage: | |
| | | | did, done | 73, 100-101 |
| | | | has, have | 42, 43, 100-101 |
| | | | I | 11, 13, 22, 49, 100 |
| | | | is, are | 33, 49, 100-101 |
| | | | naming self last | 22 |
| | | | saw, seen | 82, 100-101 |
| | | | went, gone | 62, 100-101 |

(Continued)

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Sun Up Happy Morning Magic Afternoon Sun and Shadow Together We Go | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level I | MECHANICAL SKILLS CORRELATION American Book English Level I |
| Paragraph Development | Sun Up<br>T-71, 72, 91, 121, 141<br>A-93, 100, 102, 110, 122, 162, 192<br>Happy Morning<br>T-38<br>A-26, 27, 56-57, 58, 76-77, 86, 95, 106, 115, 124<br>Magic Afternoon<br>A-144-146, 162-163, 172, 182, 190, 200, 219, 238, 248-249, 263, 265, 268, 270, 277, 278<br>Sun and Shadow<br>A-19, 23, 32, 41, 42, 44, 75, 85, 95, 96, 106-107, 116, 117, 122, 132, 143-144, 152, 153, 154, 165, 167, 177, 179, 188, 189, 190, 200, 201, 208, 209, 220, 221, 231, 236, 246, 247, 255, 256, 258, 285, 287, 289 | T-17 | Expository Paragraph (oral)<br>Acting out stories 46-47<br>Sequence of events 46-47 |

(Continued)

CJUSD - COMPOSITION CONTINUUM
GRADE 1 (cont.) - Page 3

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Sun Up Happy Morning Magic Afternoon Sun and Shadow Together We Go | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level I | MECHANICAL SKILLS CORRELATION American Book English Level I | |
| | Together We Go<br>T-31, 32, 159-160<br>Skills from previous books applied throughout | | | |
| Letter (Social | | T-64<br>A-74, 98-99 | Friendly | 64-65 |
| | | | Invitation | 98-99 |
| | | | Thank you | 74 |
| Poetry (oral) | Sun Up<br>T-82-83<br>A-156, 165, 167<br>Happy Morning<br>A-67, 81, 125<br>Magic Afternoon<br>A-239<br>Sun and Shadow<br>A-57, 76, 130, 143, 147, 203, 210, 238<br>Together We Go<br>T-63, 64 | T-7. 70-71, 75, 86 | Poetry (oral) | |
| | | | Simple rhyme | |
| | | | Poems | 5, 7, 11, 13, 15, 25, 28, 30, 35, 37, 41, 45, 55, 57, 67, 70, 71, 75, 79, 91 |

(Continued)

CJUSD - COMPOSITION CONTINUUM
Grade 1 (cont.) - Page 4

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Sun Up Happy Morning Magic Afternoon Sun and Shadow Together We Go | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level I | MECHANICAL SKILLS CORRELATION American Book English Level I |
| **Story Plot**<br>Sequence of events | Sun Up<br>T-130, 151, 152<br>Magic Afternoon<br>A-181, 183, 218, 220, 228-229, 248, 264<br>Sun and Shadow<br>A-53, 94, 96, 97-98, 125, 130, 152, 154, 163-164, 168-169, 176, 200-201, 208, 245, 280<br>Together We Go<br>T-63, 64<br>A-Skills from previous books applied throughout | T-16, 26, 46-47, 80<br>A-89, 92 | |

End of Grade 1

Colton Joint Unified School District

## COMPOSITION CONTINUUM - GRADE 2

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: World of Surprises (Level 6) People and Places (Level 7) | | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|---|
| | T = Skill taught<br>A = Skill applied<br>Level 6 | Level 7 | COMPOSITION SKILLS CORRELATION American Book English Level II | MECHANICAL SKILLS CORRELATION American Book English Level II | |
| Sentence building<br>1. Identify subject/ predicate<br>2. Identify complete sentences<br>3. Identify fragments<br>4. Change fragments to sentences | A-226-227 232, 277, 337, 334 | | T-116-117,<br>A-10, 11, 13, 124, 141 | Parts of speech | 22-23, 26-27, 28, 40, 50-51, 52-53, 68-69, 72, 82-83, 84-85, 130, 135, 144 |
| | | | | Word order | 12, 13, 54, 110, 111, 142-143 |
| | | | | Contractions | 70-71, 118 |
| | | | | Commas | 95-101 |
| | | | | Capitals | 10-11, 17, 37, 49, 58-59, 60-61 |
| | | | | Sentences (declarative/ interrogative) | 10-11, 17, 37, 39, 58-59, 64 |
| Expository Paragraph (details) | A-93, 114 120, 241<br>Main Idea<br>A-56, 71-72 81, 92, 109, 120, 123, 137, 149, 155, 157, 178, | Main Idea<br>T-152-254<br>A-27, 29, 38 40, 76, 79 172, 174, 195, 250, 283, 368 | A-37 | Names of persons places, things | 34-38, 42-43, 49, 80-81, 92-94, 108, 112-113 |

(Continued)

CJUSD - Composition Continuum
GRADE 2 (cont.) - Page 2

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: World of Surprises (Level 6) People and Places (Level 7) | | IN YOUR ENGLISH BOOK | |
|---|---|---|---|---|
| | | | COMPOSITION SKILLS CORRELATION American Book English Level II | MECHANICAL SKILLS CORRELATION American Book English Level II |
| | Level 6<br>201, 267, 270, 298, 301, 316<br>Details<br>A-128, 137, 146, 155, 157, 164, 176, 199-200, 250, 266, 286, 352<br>Examples<br>Expository<br>105, 178, 144, 153, 234 | Level 7<br>Details<br>A-55, 5, 59, 87, 194, 210, 231, 246, 303, 311, 326, 335<br>Examples<br>Expository<br>69, 31 | | |
| Letter - Social<br>Thank you | | | T-95-102<br>A-153 | See SENTENCE BUILDING<br>Indenting 36, 96-101, 153<br>Letters<br>friendly 95-101, 153<br>envelopes 102<br>(see sentence listings) |

Continued)

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: World of Surprises (Level 6) People and Places (Level 7) | | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|---|
| | | | COMPOSITION SKILLS CORRELATION American Book English Level II | MECHANICAL SKILLS CORRELATION American Book English Level II | |
| | Level 6 | Level 7 | | | |
| Story Plot (oral) | Title<br>T-169-170 | Title<br>A-247 | Title<br>T-34-36<br>A-37, 108-109 | Titles | 34-37, 108, 126, 127 |
| Relationship of title to plot | | | | | |
| Character | | Character<br>A-27, 282 | Character<br>A-108-109, 126-127 | | |
| When, where | Examples<br>A-174, 196, 206, 222, 308, 329 | Examples<br>A-22-26, 84-87, 130-134, 140-142, 168-171, 179-182, 191-194, 216-221, 255-258 | When, where<br>A-66-67, 108-109 | | |
| Poetry (oral) | Simple Rhyme:<br>A-33, 80, 85, 96, 97-99, 158, 181, 233, 324, 41, 129, 221 | Simple Rhyme:<br>A-20-21, 278, 30, 50, 119-122, 124-125, 136, 147, 150, 213, 221, 222, 248, 251, 305, 350 | Simple rhyme<br>A-48-49, 60-61 | Poetry meaning | 16, 30, 88-89 |
| Simple rhyme | | | | Rhyme | 48, 49, 78, 114 |
| | | | | Interpret | 56, 122, 140 |
| | | | | Word order | 10-11, 307 |
| | | | | Subject/predicate | 12-13, 15-16, 268-274, 298 |

(Continued)

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: World of Surprises (Level 6) People and Places (Level 7) | | IN YOUR ENGLISH BOOK | |
|---|---|---|---|---|
| | | | COMPOSITION SKILLS CORRELATION American Book English Level II | MECHANICAL SKILLS CORRELATION American Book English Level II |
| | Level 6 | Level 7 | | |
| | | Narrative Poem: A-73-75 | | |
| | Figurative Language A-245, 254 256, 288 | Figurative Language A-41, 69, 73-75, 90 164, 175, 187, 225, 268, 336 | | |
| | | | (End of Grade 2) | |

Colton Joint Unified School District

## COMPOSITION CONTINUUM - GRADE 3

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Widening Circles: Around the World (HBJ) | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level III | MECHANICAL SKILLS CORRELATION American Book English Level III | |
| **Sentence Building** | Page numbers refer to student edition | T = Skill taught<br>A - Skill applied | Word order: | 10, 11, 307 |
| Identify:<br>1. Subject/ predicate | Level 8 \| Level 9 | | Simple subject: | 12, 14, 264, 268, 270, 272, 274, 300 |
| 2. Complete sentences | At these levels in the readers sentences are infrequently taught as a separate unit of composition. All such activities are at application level. | T-16, 160 | Simple predicate: | 12-13, 15-16, 268-274, 298 |
| 3. Fragments | | A-73, 161, 274, 295 | Kinds of sentences: | |
| Change fragments to sentences | | | Declarative | 17, 300 |
| | | | Interrogative | 18, 41, 266-267, 299 |
| | | | **Parts of Speech** | |
| | | | Nouns: | 61-63, 296 |
| | | | possessive | 64-66, 297 |
| | | | proper | 67-69, 296 |
| | | | as subject | 58, 258, 268, 282, 296, 310 |
| | | | as direct object | 59, 272-274, 296, 310 |
| | | | Verbs: | |
| | | | action | 146-147 |
| | | | auxiliaries | 52-53. 68-69, 82-83, 130, 144 |
| | | | irregular | 152, 186, 214, 244-245, 278 |
| | | | past form | 150-155, 164, 214, 294, 305 |

(Continued)

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Widening Circles Around the World (HBJ) | | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|---|
| | | | COMPOSITION SKILLS CORRELATION American Book English Level III | MECHANICAL SKILLS CORRELATION American Book English Level III | |
| | Level 8 | Level 9 | | | |
| | | | | past participle | 154-156, 186-187, 214. 244 |
| | | | | present participle | 156-157, 305 |
| | | | | plain form | 150, 152, 155, 164, 186, 305 |
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| | | | | object form | 272, 273 |
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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Widening Circles Around the World (HBJ) | | IN YOUR ENGLISH BOOK | | |
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| | | | COMPOSITION SKILLS CORRELATION American Book English Level III | MECHANICAL SKILLS CORRELATION American Book English Level III | |
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| | | | | Abbreviations | 90-92, 98, 312 |
| | | | | First word of sentence, greeting, etc. | 17-21, 94-95, 262-263, 266-267, 291 |
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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Widening Circles Around the World (HBJ) | | IN YOUR ENGLISH BOOK | |
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| | | | COMPOSITION SKILLS CORRELATION American Book English Level III | MECHANICAL SKILLS CORRELATION American Book English Level III |
| | Level 8 | Level 9 | | Words such as mother & father when used as names 68, 292 |
| *Expository Paragraph<br>Development | 30-39<br>45-54<br>77-82<br>95-102<br>133-139<br>140-149<br>150-156<br>*157-160<br>196-204<br>205-210<br>221-228<br>230-233<br>234-242<br>243-248 | *93-96<br>*222-224<br>*257-260<br>72-92<br>108-114<br>202-204<br>227-256 | T-38<br>Narrative paragraph<br>T-200<br>A-201-213<br>Main Idea T-37, 238<br>A-202-203, 206-211, 224, 289 | (See sentence listings)<br>Ideas 201-210<br>Indenting 43, 93, 95, 204<br>Time order<br>sequence 212-213<br>writing 203-211, 222-225, 289 |

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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Widening Circles Around the World (HBJ) | | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|---|
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| Letter (social) | None | None | T-86-94<br>A-95-99 | Envelope | 86-96 |
| Story Plot<br>Emphasis:<br>1. Sequencing of events<br>2. Setting | 9-16<br>17-20<br>21-29<br>55-71<br>83-94<br>109-118<br>119-131<br>162-167<br>168-174<br>180-189 | 10-61<br>66-71<br>98-105<br>115-158<br>194-201<br>205-221 | A-32-41<br>A-204-205 | Setting | 36 |
| Poetry<br>Emphasis:<br>1. Simple rhyme<br>2. Figurative language | 211-220<br>257-269<br>8, 44, 76,<br>108, 132<br>175-179,<br>194, 249 | 8<br>106-107<br>171<br>182-183 | | Rhyme<br>Interpretation | 132-135, 163<br>132-135 |
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## COMPOSITION CONTINUUM - GRADE 4

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: New Frontiers (HBJ) | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level IV | MECHANICAL SKILLS CORRELATION American Book English Level IV |
| Sentence Expanding -<br>adverbs and adjectives<br>Sentence Combining -<br>compound subjects and predicates | Skill applied:<br>Teacher can find examples in most reading selections at this level<br>Skills lesson<br>183-187<br>203-204 | T = skill taught<br>A = skill spplied<br>Sentence Expanding<br>T-86, 180, 284<br>A-14, 86, 181, 280-283<br>Kinds of Sentences<br>Declarative<br>T-15<br>A-15<br>Interrogative<br>T-16<br>A-16<br>Imperative<br>T-17<br>A-17<br>Exclamatory<br>T-18<br>A-18 | Word Order 6-7, 24, 26, 273<br>Simple subject 10, 12-13, 24, 26, 69, 71, 326<br>Kinds of Sentences:<br>Declarative 15, 16, 26, 321-322<br>Interrogative 19, 187, 321-322<br>Imperative 17, 25, 61, 321-322<br>Exclamatory 18, 216, 274, 321<br>Nouns:<br>Singular/Plural 77-79, 312<br>Possessive 80-81, 162, 313<br>Proper 72-75, 312<br>Subject 68, 93, 312, 314, 323<br>Subject and Predicate 14, 86, 180, 322<br>Simple Predicate 11-13, 24, 26, 71, 91, 314<br>Direct object 12, 13, 70, 71, 282-285, 308 |

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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: New Frontiers | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level IV | MECHANICAL SKILLS CORRELATION American Book English Level IV |
| Sentence building (continued) | | | Verbs:<br>Action 168-169, 276-285, 326<br>Agreement w/Subject 50, 51, 58, 60, 151, 159, 326<br>Auxiliaries 174, 175, 176, 177, 207, 326, 180-181<br>Irregular 172-185, 327<br>Past Form 172, 173, 174, 175, 326, 327<br>Past Participle 173, 174, 184, 185, 326, 327<br>Plain Form 170, 186, 188, 326<br>Prefixes 183, 329<br>Present Participle 176, 177, 326, 327<br>s or es Form 170-173, 175, 186, 188, 326<br>Regular 172-174, 187-189, 239, 326-327<br>Suffixes 182, 330, 166-167, 178 303 |
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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: New Frontiers | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level IV | MECHANICAL SKILLS CORRELATION American Book English Level IV |
| Paragraph Development Continued | 2. Selections:<br>277-282 52-57<br>294-298 84-89<br>316-323 166-172<br>324-329 220-226<br>340-345 270-276<br>346-351 316-323<br>410-415<br>434-441<br>442-449<br>478-485<br>486-491<br>3. Skill applied: Skill can be applied in any content area - science, social studies, etc. | | Punctuation:<br>Apostrophe<br>Contractions 50, 316<br>Possessive Nouns 80-81, 94, 313, 314<br>Colon 111, 114, 316<br>Comma 41, 43, 105-106, 108, 113, 116, 286, 316-317<br>Exclamation Point 18, 19, 25, 41, 43, 318<br>Period 15, 17, 41, 43, 105-106, 112-113, 250-251, 318<br>Question Mark 16, 41, 43, 319<br>Quotation Marks 41-43, 319 |
| Letter - Social | | T-100-109<br>A-308-309 | See Sentence and Expository Skills above and in preceding levels.<br>103-106, 112-113, 114, 116-117, 308-309 |

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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: New Frontiers | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level IV | MECHANICAL SKILLS CORRELATION American Book English Level IV |
| Story Plot<br>Problem<br>Characterization<br>Setting | Skills lessons: 96-99; 358-361; 498-501<br>Selections: 100-118, 119-130; 131-132, 133-135, 362-382, 383-391, 392-401, 504-514, 516-531, 534-545 | | See Sentence and Expository Paragraph skills above and in preceding levels.<br>T-92-117. 324-426. 438-440<br>A-327-347, 442-462 |
| Letter - Business | | T-110-117<br>A-310-311 | See Sentence and Expository Paragraph skills above and in preceding levels. |
| Poetry<br>haiku, quatrains, lyric, cinquains | Skills lesson - 232-235<br>Selections: 236-261 | See poetry in previous levels:<br>haiku: T-262-263<br>Quatrains<br>Cinquains:<br>Lyric: A-260-261 | haiku 263 |
| Figurative Language | | | |

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## COMPOSITION CONTINUUM - GRADE 5

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Blazing Trails (HBJ) | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level V | MECHANICAL SKILLS CORRELATION American Book English Level V | |
| **Sentence Expanding** | | T = skill taught<br>A = skill applied | Word order | 6-7, 75-78, 355 |
| Prepositional phrases | Skill applied: Teacher can find examples in most reading selections at this level | T-308 | Subject/Predicate | 8-11, 72-77, 88, 296-299, 344, 355 |
| **Sentence Combining**<br>Compound sentences | | A-187, 196-197, 306, 309, 310-311 | Direct object | 76-78, 89, 297, 336 |
| | | | Predicate nouns | 90-91, 184, 298, 341 |
| | | | Predicate pronouns | 249, 298, 346 |
| | | | Predicate adjectives | 184-185, 195, 299, 328 |
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| | | | Kinds of sentences: | |
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| | | | Interrogative | 19, 187, 321-322 |
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| | | | Exclamatory | 18, 216, 274, 321 |
| | | | Prepositional phrases | 308-309, 321, 344-345, 354 |

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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Blazing Trails (HBJ) | IN YOUR ENGLISH BOOK | | |
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| | | COMPOSITION SKILLS CORRELATION American Book English Level V | MECHANICAL SKILLS CORRELATION American Book English Level V | |
| | | | Nouns: | 82-85, 341 |
| | | | possessive | 86-87, 342 |
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| | | | Verbs: | |
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| | | | past participle | 95, 359, 360 |
| | | | plain form | 92, 359, 360 |
| | | | prefixes | 315, 363 |
| | | | present participle | 95, 359 |
| | | | s or es forms | 92-93, 359 |
| | | | regular | 92-99, 128-129, 164-165 |
| | | | suffixes | 314-315, 363 |
| | | | Pronouns: | |
| | | | personal | 244, 345 |
| | | | subject form | 10, 228, 245, 345 |
| | | | object form | 246-247, 345-346 |

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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Blazing Trails (HBJ) | IN YOUR ENGLISH BOOK | | |
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| | | COMPOSITION SKILLS CORRELATION American Book English Level V | MECHANICAL SKILLS CORRELATION American Book English Level V | |
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| | | | as compound subject/obj | 246, 248, 312-313, 346 |
| | | | Adjectives: | |
| | | | as modifiers | 180-182, 328, 340 |
| | | | proper | 186, 329, 333 |
| | | | as predicate adjectives | 184-185, 195, 299, 328 |
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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Blazing Trails (HBJ) | IN YOUR ENGLISH BOOK | | |
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| | | COMPOSITION SKILLS CORRELATION American Book English Level V | MECHANICAL SKILLS CORRELATION American Book English Level V | |
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| | | | Colon | 46, 50, 348 |
| | | | Comma | 16-17, 44-45, 48, 49, 52, 60-61, 276-277, 348-349 |
| | | | Exclamation Point | 15, 294-295, 350 |
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| | | | Period | 7, 12, 14, 49, 272-273 294-295, 350 |
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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Blazing Trails (HBJ) | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level V | MECHANICAL SKILLS CORRELATION American Book English Level V |
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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Blazing Trails (HBJ) | IN YOUR ENGLISH BOOK | |
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| | | COMPOSITION SKILLS CORRELATION American Book English Level V | MECHANICAL SKILLS CORRELATION American Book English Level V |
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| - business | | T-46-52<br>A-66, 68, 206, 322, 352, 339 | |
| Story Plot<br>Rising action<br>climax | Skills lessons: 96-99, 374-377, 502-505<br>Selections: 100-112, 113-128, 135-157, 378-383, 384-392, 393-405, 506-513, 514-527, 528-549. | A-222-223 | |
| Poetry<br>Lyric<br>Narrative poem | Skills lessons: 254-257<br>Selections: 258-277 | A-188 | |

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## COMPOSITION CONTINUUM - GRADE 6

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Golden Voyages | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level VI | MECHANICAL SKILLS CORRELATION American Book English Level VI | |
| Sentence Expansion<br>Appositives | Skill applied:<br>Teacher can find examples in most reading selections at this level. | | Word order | 101-106, 120 |
| Sentence Combining<br>Adjectives, adverbs, prepositional phrases | | T-16-19, 20-21, 69, 109, 240-241, 300-302, 261, 300-303 | Subject/Simple subject | 4-8, 20-21, 69, 82, 109, 170, 289-295, 296, 352 |
| | Skills lessons:<br>280-284<br>300-303 | A-25, 27 | Predicate/simple pred. | 4-11, 20-21, 109, 170-171, 289, 295, 296, 341 |
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| | | | predicate noun | 8, 10, 67, 72, 173, 226, 292, 294-295, 331 |
| | | | predicate pronouns | 292, 331 |
| | | | predicate adjectives | 11, 173, 226-227, 293, 294-295, 332 |
| | | | indirect objects | |
| | | | Modifiers | 12-14, 17-21, 109, 222-225, 240-241, 290-295, 338 |

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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Golden Voyages | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level VI | MECHANICAL SKILLS CORRELATION American Book English Level VI | |
| | | | Objects of prepositions | 14, 67, 71, 73, 304, 342 |
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| | | | past participle | 177, 184, 208-209, 274-275, 356-367 |
| | | | plain form | 174, 247, 251, 320 |
| | | | prefixes | 103, 105, 121, 123, 130, 165, 183 |
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| | | | s or es form | 174-175, 356-357 |
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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Golden Voyages | IN YOUR ENGLISH BOOK | | |
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| | | | object | 82, 84, 90, 343-344 |
| | | | possessive | 81, 343, 344 |
| | | | antecedent of | 86, 93 |
| | | | indefinite | 87, 345 |
| | | | predicate | 85, 343 |
| | | | as object of preposition | 344 |
| | | | as indirect object | |
| | | | as compound subject/object | 90-91, 96, 125, 191, 250, 319 |
| | | | Adjectives: | |
| | | | as modifiers | 222, 224, 227 |
| | | | proper | 232, 273, 329 |
| | | T-300-303 | Sentence Building: | |
| | | | Making sentences grow | 18-19 |
| | | | joining sentences | 20-21, 69, 70-71, 300-302, 350 |
| | | | improving sentences | 17-19, 25, 27 |

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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Golden Voyages | IN YOUR ENGLISH BOOK | | |
|---|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English Level VI | MECHANICAL SKILLS CORRELATION American Book English Level VI | |
| | | | Punctuation: | |
| | | | Apostrophe | |
| | | | contractions | 116, 123, 152, 334, 345 |
| | | | possessive nouns | 53, 76-77, 345 |
| | | | Colon | 345-346 |
| | | | Comma | 42-43, 233, 270-271, 273, 300-301, 333, 346-347 |
| | | | Exclamation point | 42-43, 307, 334, 347 |
| | | | Hyphen | 347 |
| | | | Period | 78-79, 264-265, 273, 348 |
| | | | Semicolon | |
| | | | Underlining for italics | 270-271, 273, 349 |
| Expository<br>*Paragraph Development<br>Cause and Effect | Skills lesson:<br>151-155; 171-174; 175-177; 199-203; 304-307; 320-323.<br>Selections:<br>8-21; 34-41; 54-66; 140-146; 158-170; 180-198; | T-112, 113, 32, 223<br>A-268-269, 185 | Guides for | 113 |
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GRADE 6 (cont.) - Page 5

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Golden Voyages | IN YOUR ENGLISH BOOK | |
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| | | COMPOSITION SKILLS CORRELATION American Book English Level VI | MECHANICAL SKILLS CORRELATION American Book English Level VI |
| | 310-319; 424-440; 450-461; 470-479 | | Topic sentences 268-269<br>Traditional words and phrases 267, 273, 347 |
| News Story | Skills lessons: 485-491; 506-509; Selections: 494-497 Also daily newspaper & classroom periodicals | T-202-203<br>A-214-216 | |
| Story Plot<br>point of view<br>Denouement | Skills lessons: 96-99; 224-227; 374-377 Selections: 100-127; 228-261; 378-415 | T-276-278<br>A-50, 42-45, 46-49, 210-213 | Quotation marks 42-43, 273, 348<br>Capitals in Titles 48 |
| Poetry<br>figurative language<br>Elements of poetry<br>~~epic~~ | Skills lesson: 512-515 Selections: 516-551 | T-56-57, 51 | |
| Report writing | Skills lesson: 28-31; 42-45; 46-52; 67-69; 70-73; 89-93; 204-209; 219-221; 418-422; 441-443; 444-448; 462-465 Selection: 34-41; 54-66; 76-88; 212-218; 424-440; 450-461 | | |

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## COMPOSITION CONTINUUM - GRADE 7

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Taking Flight | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English | MECHANICAL SKILLS CORRELATION American Book English |
| Sentence Expansion<br>Independent Clauses<br>Sentence Combining<br>All previously presented topics | Skill applied:<br>Teacher can find examples in most reading selections at this level | See correlation charts for your grade level for topics and page numbers in your English books. | |

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GRADE 7 (cont.) - Page 2

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Taking Flight | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English | MECHANICAL SKILLS CORRELATION American Book English |
| | | See correlation charts for your grade level for topics and page numbers in your English books. | |
| Expository<br>Paragraph Development<br>Compare/Contrast | Skills lessons:<br>64-71; 82-85; 140-147; 166-175; 190-199; 218-222<br>Selections:<br>52-61; 74-81; 150-165; 178-189; 202-217; 230-236; 290-299; 310-313; 326-335; 350-361; 422-429; 440-453; 470; 482-501 | | |

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| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Taking Flight | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English | MECHANICAL SKILLS CORRELATION American Book English |
| | | See correlation charts for your grade level for topics and page numbers in your English books. | |
| Research Report Writing | Skills lessons:<br>64-71; 82-85; 223-227; 237-239; 280-287; 300-308; 314-324; 336-347; 362-367<br>Selections:<br>74-81; 230-236; 290-299; 310-313; 326-335; 350-361 | | |
| News Article<br>News story | Use sources such as the newspaper and classroom periodicals (e.g. Weekly Reader) | | |

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| COMPOSITION SCHEMA (STRUCTURE, See appropriate section in handbook | IN YOUR READER: Taking Flight | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English | MECHANICAL SKILLS CORRELATION American Book English |
| Feature Story N/A | | See correlation charts for your grade level for topics and page numbers in your English books. | |
| Story Plot<br>Mood and tone<br>Irony | Skills lessons: 88-91; 370-373; 508-511<br>Selections: 92-137; 374-413; 512-551 | | |
| Poetry<br>Figurative language<br>Lyric poetry | Skills lessons: 242-245<br>Selections: 246-277<br>Narrative A-268-270 | | |

Colton Joint Unified School District

## COMPOSITION CONTINUUM - GRADE 8

| COMPOSITION SCHEMA (STRUCTURE)<br>See appropriate section in handbook | IN YOUR READER:<br>Widening Pathways | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION<br>American Book English | MECHANICAL SKILLS CORRELATION<br>American Book English |
| Sentence Expansion<br>dependent clauses<br>Sentence Combining<br>complex sentences | Skill applied:<br>Teacher can find examples in most reading selections at this level | See correlation charts for your grade level for topics and page numbers in your English books. | |
| Expository<br>Paragraph development | Skills lessons:<br>178-185; 202-211; 222-230; 242-243<br>Selections<br>188-201; 214-221; 232-241 | | |
| Report Writing | Skills lessons:<br>2-8; 29-34; 54-61; 79-86; 94-97; 290-294; 305-308; 324-333; 358-368; 377-379; 363-368; 377-379; 418-425; 440-445; 462-471; 491-493; 494-503; 510-513<br>Selections: 12-28; 64-78; 88-93; 296-304; 336-357; 370-376; 428-439; 474-487; 506-509 | | |

(Continued)

CJUSD - Composition Continuum
GRADE 8 (cont.) - Page 2

| COMPOSITION SCHEMA (STRUCTURE) See appropriate section in handbook | IN YOUR READER: Widening Pathways | IN YOUR ENGLISH BOOK | |
|---|---|---|---|
| | | COMPOSITION SKILLS CORRELATION American Book English | MECHANICAL SKILLS CORRELATION American Book English |
| News Articles | Skills lessons: 54-61<br>Selections: 64-78<br>Use sources such as the newspaper and clsssroom periodicals | See correlation charts for your grade level for topics and page numbers in your English books. | |
| Story plot<br>Point of view<br>Flashback<br>Humor | Skills lessons: 100-103; 246-249; 382-385<br>Selections: 104-149; 252-287; 386-415 | | |
| Poetry<br>Imagery<br>Humorous poetry | Skills lessons: 516-519<br>Selections: 520-551 | | |

CJUSD - Composition Continuum
Level VII - Page 1

| COMPOSITION SCHEMA See appropriate section in handbook | IN YOUR READER Building Reading Skills | | IN YOUR ENGLISH BOOK | |
|---|---|---|---|---|
| | | | COMPOSITION SKILLS Macmillan English | MECHANICAL SKILLS Macmillan English |
| | Book 1 | Book 2 | | |
| Sentence expansion<br>-adjectives<br>-adverbs<br>-phrases<br>Sentence combining<br>-compound<br>-complex | Examples of expanded and combines sentences can be found in most reading selections at this level. | | | Sentences - 2-23;156-173; 344-363<br>Nouns - 40-59<br>Verbs - 80-103;230-253<br>Pronouns - 118-137<br>Adjectives - 194-213<br>Aderbs - 272-289<br>Prepositions - 308-325 |
| Expository paragraph | 118-120<br>122-145<br>228-231<br>234<br>237-265 | 148-150<br>152-171<br>228-231 | 26-29<br>64-65<br>106-107<br>144-145<br>176-177<br>216-220 | Continue instruction and application of skills listed above. |

(Continued)

| COMPOSITION SCHEMA See appropriate section in handbook | IN YOUR READER Building Reading Skills | | IN YOUR ENGLISH BOOK | |
|---|---|---|---|---|
| | Book 1 | Book 2 | COMPOSITION SKILLS Macmillan English | MECHANICAL SKILLS Macmillan English |
| Multi-paragraph composition | 266-268<br>280-285<br>291<br>346-347<br>270-273<br>350<br>353-381 | 118<br>121-147<br>286-288<br>290-307<br>340-347 | 138-141<br>221-222<br>254-261<br>290-299<br>326-331<br>364-371 | Continue instruction and application of skills listed above.<br>254<br>364<br>370 |
| News article | Use articles from newspapers and classroom periodicals | 172-174<br>176-201<br>228-231<br>286<br>289-309 | 108-109<br>114-115<br>337-338<br>30-31 | Continue instruction and application of skills listed above. |
| Feature article | | | 110-111<br>146-147 | |
| Letter writing | | | 66-69<br>178-181 | 66-67<br>178-179<br>69,180-181 |
| Story plot | 382-384<br>386-407<br>460-463<br>146<br>149-173 | 370-372<br>347-397<br>460-463<br>172<br>175-201 | 332-336<br>142-145<br>36-37<br>266-269 | 144-145<br>246 |

(Continued)

| COMPOSITION SCHEMA See appropriate section in handbook | IN YOUR READER Building Reading Skills | | IN YOUR ENGLISH BOOK | |
|---|---|---|---|---|
| | | | COMPOSITION SKILLS Macmillan English | MECHANICAL SKILLS Macmillan English |
| | Book 1 | Book 2 | | |
| Poetry | | | 184-187 | |

(End of Level VII)

CJUSD - COMPOSITION CONTINUUM
Level VIII - Page 1

| COMPOSITION SCHEMA<br>See appropriate section in handbook | IN YOUR READER<br>Building Reading Skills | | IN YOUR ENGLISH BOOK | |
|---|---|---|---|---|
| | Book 3 | Book 4 | COMPOSITION SKILLS<br>Macmillan English | MECHANICAL SKILLS<br>Macmillan English |
| Sentence expansion<br>-adjectives<br>-adverbs<br>-phrases<br>Sentence combining<br>-compound<br>-complex | Samples of expanded and combined sentences can be found in most reading selections at this level | | | Sentences - 2-23 152-171;340-359<br>Nouns - 40-61<br>Verbs - 78-99;230-257<br>Pronouns - 114-135<br>Adjectives -192-209<br>Adverbs - 247-291<br>Prepositions - 306-325 |
| Expository paragraph | 380<br>383-405 | 118-120<br>122-145<br>228-231<br>318<br>321-343 | 26-29<br>66-67<br>102-103<br>140-143 | Continue instruction and application of skills listed above. |
| Multi-paragraph | 234-236<br>238-263<br>344-347<br>264-266<br>268-293<br>344-347<br>294-296<br>298-319<br>344-347<br>26<br>29-51 | 234-236<br>238-261<br>344-347<br>264<br>278-281<br>289<br>263-264<br>290-292<br>294-317<br>350-351<br>353-377<br>318-320<br>322-343 | 172-175<br>210-219<br>258-267<br>292-299<br>326-327 | Continue instruction and application of skills listed above.<br>213<br>292 |

(Continued)

| COMPOSITION SCHEMA see appropriate section in handbook | IN YOUR READER Building Reading Skills | | IN YOUR ENGLISH BOOK | |
|---|---|---|---|---|
| | Book 3 | Book 4 | COMPOSITION SKILLS Macmillan English | MECHANICAL SKILLS Macmillan English |
| News article | 52<br>55-83<br>174-176<br>178-201<br>228-231 | 178-180<br>182-201<br>228-231<br>262<br>265-289 | 30-33<br>36-37<br>104-107<br>110-111 | Continue instruction and application of skills listed above. |
| Feature story | Use selections from the newspaper or classroom periodicals | | 270-271 | |
| Letter writing | | | 68-71<br>176-179 | 69-71<br>176-179 |
| Story plot | 2<br>5-25<br>380-382<br>384-405<br>460-463 | 146<br>149-177<br>378-380<br>382-405<br>460-463 | 222-227<br>328-331<br>362-367<br>370-373 | 364-369<br>3<br>48-49 |
| Poetry | | 30<br>33-53<br>350-352<br>354-377<br>460-463<br>432-434<br>436-459 | 148-149<br>302-303 | |

(End of Level VIII)

# CONTENTS

## PREWRITING

- Vocabulary
  - Semantic mapping
  - Clustering
  - Semantic association
  - Semantic feature analysis
- Getting Ideas
  - Brainstorming
  - Formative writing
    - -questioning
    - -notetaking
    - -journals
    - -writing about assignments
- Organizing
  - Spoke Outline

## PREWRITING

### Semantic Associations

The object of semantic associations is to expand vocabulary by involving children with words that share some common feature.

1. Choose any word or words of interest to you or to the class. They may be words from the day's basal reader story, or from a social studies lesson, or from another source of common interest or need.
2. Write the word(s) on the chalkboard. For example, you might write the words chew and meat because of a story which will be read about the digestive system.
3. Ask half the class to write as many things as they can think of that can be done to meat. Have the other half write as many things as they can think of which we can chew. Allow time for the class to think and write, independently or in groups.
4. On the chalkboard compile composite lists of all the words the students thought of. For example:

MEAT

cook
eat
chew
taste
savor
season

marinate
broil
bake
fry
warp
sell

buy
pound
cut
hunt
package
tenderize

braise
heat
baste
put on black eye
slice
smell

5. As an additional activity, you may want to have children use six of the words in sentences.

CHEW

gum
candy
fingernails
pencils
hair

cud
"the fat"
food
caramels
meat

bread
knuckles
paper
"someone out"
paper clips

taffy
apples
pens
toothpick
grass

6. Lead a discussion on the meanings and uses of any of the words which are new to any of the class members. Many may know what it means to season, or salt and pepper meat, but have never heard the word marinate. Others will understand cook, fry, and bake but are unfamiliar with broil or braise. Thus new words can be learned by classifying them with words already known ... "things that affect flavor," "types of cooking," "preparation for cooking." In addition to learning new words, new meanings or new associations for known words will develop. Most students will probably associate pound with nails rather than meat. They can now expand their conceptualization of pound by realizing it is something that is done to different objects for different purposes. With the word chew students begin to see classes of edibles and inedibles, denotative and connotative uses of chew. They can explore purposes. When do people chew fingernails as opposed to blades of grass? Discussion is crucial to extension of vocabulary because it helps expand categories.

## Semantic Mapping

For the purpose of vocabulary expansion, semantic mapping extends knowledge by displaying, in categories, words related to another word. This differs from semantic association essentially by showing the categories. The following steps constitute the procedure.

1. Select a word central to the story to be read, or from any other source of classroom interest or need.
2. Write the word on the chalkboard.
3. Ask the class to think of as many words as they can which are in some way related to the word you have written, and jot them on paper, in categories.
4. Have individuals share the words they have written and as they do, write them on the board and attempt to put them into categories. For example, if the word you wrote on the board was school, the compiled semantic map might look like the following figure.

## Semantic Feature Analysis

Like semantic association and semantic mapping, semantic feature analysis stresses the relationships among concepts within categories.

---

TOPIC: TOOLS

Features

| WORDS | POUNDS | CUTS | GRIPS | WOOD | CLOTH | DIRT | HANDLE |
|---|---|---|---|---|---|---|---|
| hammer | + | - | - | + | - | - | + |
| saw | - | + | - | + | - | - | + |
| scissors | - | + | - | - | + | - | + |
| pliers | - | - | + | + | - | - | + |
| hoe | - | + | - | - | - | + | + |

1. Select a category (tools).
2. List, in a column, some words within the category (hammer, saw).
3. List, in a row, some features shared by some of the words (pound, cuts).
4. Put pluses or minuses beside each word beneath each feature. . . to indicate whether or not a word usually has a given feature.
5. Add additional words.
6. Add additional features.
7. Complete the expanded matrix with pluses and minuses.
8. Discover and discuss the uniqueness of each word. This is crucial
9. Repeat the process with another category.

# "BRAINSTORMING" TECHNIQUES

## OBJECTIVE

To provide ways of recalling information stored in your mind so that a quantity of ideas is achieved. A quantity of ideas leads to ideas of quality.

## BUILDING MORALE

The classroom environment is very important and the teacher establishes the environment. It is important to

... establish the brainstorming rules. Teacher and students must work together to establish an attitude of acceptance of all ideas. Students not used to creative thinking may make negative or funny comments. If you can ignore these comments, the group will turn those students toward serious problem-solving.

... encourage students to risk bringing out creative ideas.

... play down the "failure" of being wrong.

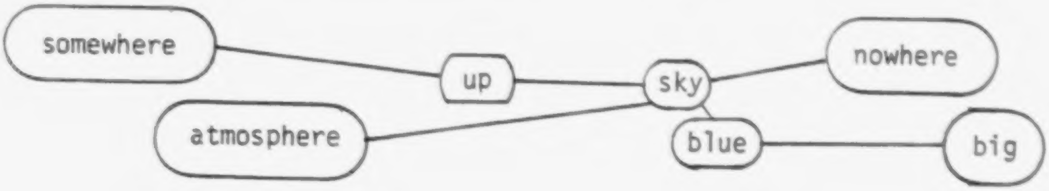
## GAME PLAN

1. Students are more successful when they are allowed to work in groups of three or more.
    a. Each group should have a recorder to list one idea per line.
    b. The group must be tolerant of the time the recorder takes to record ideas.
2. Use the brainstorming method to encourage creative thinking whenever many or new ideas are required.
    a. Students must withhold all comments or judgments of any idea given.
    b. Students should seek quantities of ideas - this leads to QUALITY.
    c. Students should elaborate or build on the ideas of others - Go beyond the obvious.
    d. Students should try to think of novel or unique ideas.
    e. Sessions should be limited to ten to fifteen minutes to keep ideas flowing.

## CLUSTERING

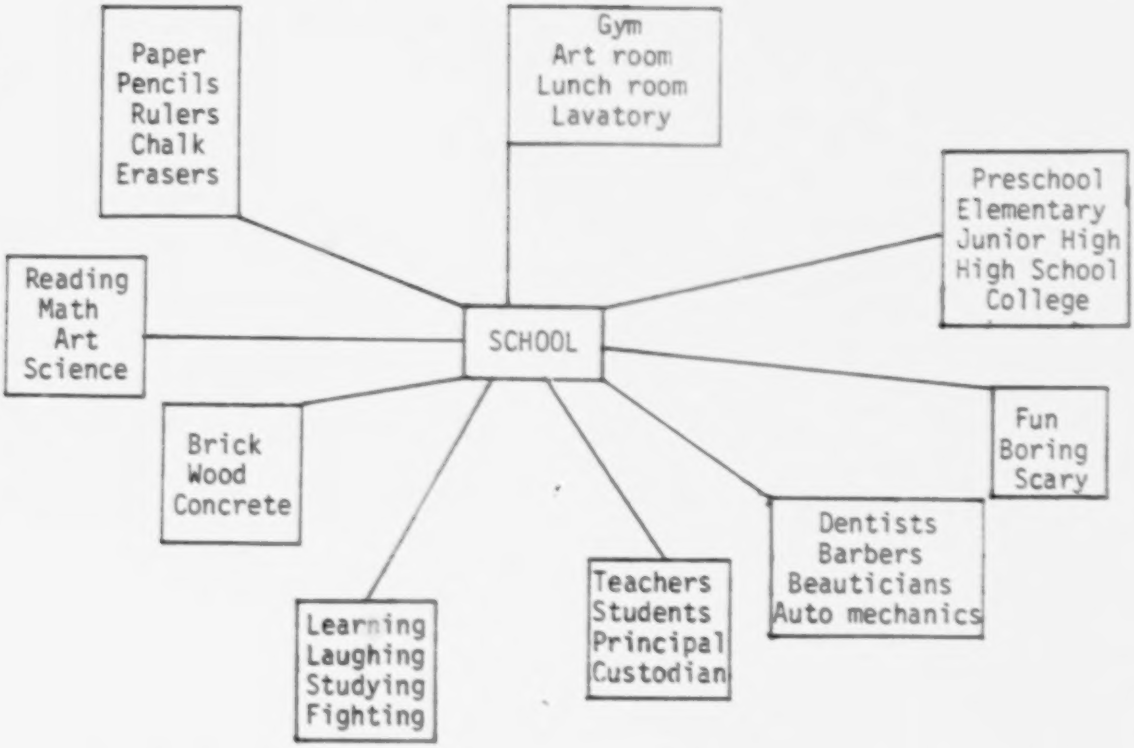
A technique from Professor Gabriele Rico of San Jose State University, clustering works well in any class. Students are instructed to write a key word, usually supplied by the teacher, on the center of a piece of paper. Then, letting their minds flow freely, they write whatever associations occur to them, drawing lines to show the relationships between the words. Whenever they can see an idea fully enough to develop it with a beginning, middle, and end, they stop clustering and begin writing.

The cluster below began with the word UP. The instructions were: "Cluster whatever comes into your mind. When you think you have enough ideas to write, do so. Be sure to come full circle."



> What is nowhere? Who knows? Not me! Everywhere (if there is a somewhere) has to be somewhere. If you're out in the middle of nowhere, you're somewhere. There is no such thing as nowhere because everywhere is somewhere.
>
> Nobody has ever been to nowhere, so how does anyone know that there is a nowhere? We don't. But, why then, do we say, "Nowhere?"
>
> I don't know why we say "Nowhere," or where nowhere is, but when I asked my mom if I could go to the movies this weekend, she said, :You're going nowhere this weekend." What can I say? I didn't want to go "nowhere" anyway.
>
> --Ninth Grade Girl

Clustering works well both in literature and writing classes. Because it is spatial rather than linear, relationships not always apparent become visible surprises. It also provides a way of reviewing materials in other subjects. The center of a cluster may be a word, a name, a line of poetry, a quotation. Students learn easily how to make their writing come full circle.


Paper
Pencils
Rulers
Chalk
Erasers
Gym
Art room
Lunch room
Lavatory
Preschool
Elementary
Junior High
High School
College
Reading
Math
Art
Science
SCHOOL
Fun
Boring
Scary
Brick
Wood
Concrete
Dentists
Barbers
Beauticians
Auto mechanics
Teachers
Students
Principal
Custodian
Learning
Laughing
Studying
Fighting

5. Next you might want to number the categories and have the students name them:
   1. School subject
   2. Things we use in school
   3. Places in school
   4. Kinds of schools
   5. Things school can be, etc.

6. As with semantic association, discussion is crucial to the success of semantic mapping. The meanings and uses of new words, new meanings for known words, seeing "old" words in a new light, and seeing the relationships among words are the desirable (and inevitable) outcomes of semantic mapping. Be ready for some disagreement; you may have put a word in one category when it could as sensibly have been put in a different category. Some words will end up in several categories. New words will typically be added as the discussion ensues.

# FORMATIVE WRITING

The purposes of formative writing are to generate ideas, develop fluency, generate vocabulary, enhance organizational skills, and give students an opportunity to experiment with language. As a result it never progresses beyond the rough draft stage although ideas or parts of the acitivity may be expanded or polished to a finished piece of writing. Below are listed several suggestions for formative writing activities.

## JOURNAL WRITING

Basic Rules for Journal Writing

1. Write continuously for ten minutes--ideas should be gathered ahead of time. No "thinking" during that time, or sharpening pencils, or rereading former writings. Time will be allowed for these necessary activities.
2. If thoughts go "dry," write the last word over and over or "think," or "I don't know what to write" until you are ready to continue.
3. Apply proper rules for correct writing and penmanship, showing improvement as time goes on.
4. Entries can be written during the ten minutes allotted in class, and anytime you want to write.
5. Diary entries, and any of a variety of ideas can be included in the journal. (See Ideas for Journal Writing.)
6. If spelling a word is a problem, leave it blank, or spell the best way you can. No looking up spelling words during the ten minutes. That can be done later.
7. Journals will be collected at the end of each semester for one English grade, on the basis of volume and mechanical writing maturity.
8. Privacy will be respected. If students don't want you to read their journals, have them cover them as you read over their shoulders. When you collect these to grade them, don't read all of them - just spots to get an idea of quantity and quality of writing - vocabulary, sentence structure, capitalization, punctuation, etc.
9. No more than one day a week can be "dry" where you write "Think, Think, Think" the whole ten minutes.

Suggestions for Using Journals for Longer Writing:

1. Have students go through their entries for the week and underline their favorite word, phrase, or sentence.
2. Have students select a word from the weeks entries, look it up in the thesaurus, and list as many synonyms as possible for it.
3. Expand an entry or an idea from an entry into a story, essay, or poem.
4. Keep journals in content areas. Use them to study for tests and write summaries of what students have learned.
5. Journals can be used for data collection and organizing. Have students review journal entries periodically in order to classify the recordings into self defined topics, such as generalization or detail, fact or opinion. Students can also be asked to select topics for further research or longer written pieces.
6. Investigate journals of writers in your discipline. Show these to students and ask them to keep similar journals for a few weeks.

Ideas for Journal Writing

1. Activities after school--friends to your house to play, birthday parties, shopping.
2. Activities in school -- science, social studies projects, special assemblies, field trips, visitors.
3. Make up a story--from your mind, from a story you read, related to something you have done, from pictures on the bulletin board, from a different point of view such as "Have you ever been an ornament on a tree?"
4. Description of your best friend. Why is he/she your best friend?
5. Things you see around you. Tell about the most beautiful thing you ever heard.
6. Things you hear as you sit writing.
7. Things you feel. Imagine their texture.
8. Imagine how things smell or taste -- like lunch today or breakfast this morning.
9. Special holiday activities, vacations, Thanksgiving, Christmas.
10. Your mood(s)--are you happy, sad, tired, ambitious?
11. Things that make you happy or sad.
12. Tell about a book you're presently reading.
13. List rhyming words.
14. Extend vocabulary by writing lists of words meaning the same as eat, fat, said, walked, went, etc.
15. Alliteration: The soft sheen of summer sunlight.
16. Similies: as quick as a fox, as slow as a turtle.
17. Metaphors: He is a devil.
18. Use spelling words in a story. Try not to look at the words before you use them.
19. Write poetry--any form.
20. Tell all you can about one color.
21. Likes and dislikes.

22. Themes--The day I decided not to go to school.

23. Jokes.

24. News--from newspaper or TV news.

25. Pin up special pictures to write ideas from--what do you see exactly? Or create a story from it, sequencing--What came just before? At the time? Just after?

26. Letters to people (can be copied later onto another sheet and sent).

27. What do you hope we will do while in the fourth grade? (At the beginning of the year.) What do you expect fifth grade to be like? )At the end of the year.)

28. What would you like to do when you are grown up?

29. About weather.

30. From a kernel sentence written on the board, add adjectives, more details.

31. From story starter sentences on the board--create a story.

32. From story starter sentences on the board--write about something that it reminds you of.

33. Your dreams.

34. Your pets; animal stories.

35. Imagine what is happening outside the classroom right now.

36. What do you imagine other members of your family are doing right now?

37. Work on a skill recently developed. (Ex.: quotation marks around direct quotes.)

38. List related words--i.e., quiet words, fast or sleepy words, sports words.

39. Write about emotions. When you were the happiest? Saddest? Embarrassed? Fearful?

40. What are your jobs or chores at home?

41. Pet rocks.

42. Write about a television show you watched last night. Name characters, where you think it took place (city, country, desert, ocean, outer space). Explain the plot (main ideas of story).

43. Description of a relative who is very special to you, and why he/she is special--a grandmother, your father, your sister.

44. List your favorite television programs and tell why you enjoy them so much.

45. List television shows you don't like and why you don't enjoy them

46. "If you were shipwrecked on an island alone. . . ."

47. Pretend you are a real person or a fictional character. Write in your journal as if you were that person. Ex.: Teddy Roosevelt, Paul Bunyan, Humpty Dumpty, etc.

A Few Problems

1. Forgotten journals -- In this case the children wirte on a sheet of paper and have to copy the entry the next day when the journal does get to school. Result: We don't have journals forgotten too often.
2. Lost journals -- Same as above. When a child has lost a journal for a week he gets a new one. Children are encouraged to keep journals in their spelling book and this helps keep them from getting lost.
3. Non-writer -- or "The case of the kid who goofs away the whole ten minutes." They are asked to write for ten minutes after lunch during recess time. This happened exactly one time to one child in my class of thirty.
4. "The case of the kids who goof away part *usually five minutes) of the time." They are asked to continue writing for five minutes more after the others stop. By holding firm to 3 and 4 they understand that writing is a serious business.

Questioning

While exploring a subject of interest, a writer usually jots down questions. This habit is characteristic of good writers and good learners. Students should be encouraged to ask and record their questions. During a lecture, students could be given note cards to write down any questions that occur to them during the lecture. At the end, the note cards are collected, delivered to the instructor, perhaps written on the blackboard, and responded to. Putting the questions on the board gives students an idea of the variety of curiosities of the class. If time runs out, the instructor might try to match a questioner with a student who could provide an answer, or return to the questions at the beginning of the next class period.

Instructors could ask for written questions on reading or outside assignments. Write all questions on the board, a transparency, or duplicate. After some discussion and grouping of questions, students select the three they would like to discuss that day. Discussion may also focus on why a particular question was asked, thereby encouraging students to discriminate between questions of fact and opinion, of major or tangential importance, of widespread or individual interest, and to locate common and particular concerns. If students are...

## Taking notes

Give students models for the practice of notetaking by handing out outlines of lectures, films, or discussions with questions, asking students to respond to the questions in writing and to hand them in.

Divide students into small groups. Assign one student to be the recorder. Furnish a specific notebook to summarize discussion, list questions, or note levels and kinds of individual participation. These "minutes" serve as a record for the instructor, a summary of the group's progress for them, and are a boon for absentees. Because the student who takes notes benefits more than the others, the responsibilities of recorder should be reassigned frequently.

Ask a student to record major topics and questions during discussion on the blackboard. At the end of the session, students are asked to review the material on the board and write a summary of the discussion. A comparison of the summaries often reveals diverse interests and approaches. It also allows you to correct misconceptions and detect faulty concepts before students are tested.

Have students make lists of related data or observations. From these lists have them identify patterns or make generalizations. Then ask them to write a paragraph including the generality with supporting details. This activity might be done before or after a lecture and used as the basis for discussion.

### Writing About Assignments

Ask students to respond to assignment directions by restating the requirements, describing what seems easy and difficult, and jotting down any questions. This response is particularly useful for essay assignments as it encourages the student to plan the task and reveals problems with the assignment the instructor may not have foreseen. The instructor also has the opportunity to comment, directing the student toward a more meaningful approach and a better paper. These questions are appropriate for most compositions:

1. Restate the assignment in your own words.
2. Who is the audience for your writing? How much does he/she know about your subject?
3. What are the reader's expectations?
4. What forms will be appropriate for this writing?
5. Free write (5-10 minutes) on the assignment or your topic.
6. What questions do you have about this assignment or topic?
7. What do you need to do (pre-writing activities) before beginning to write?

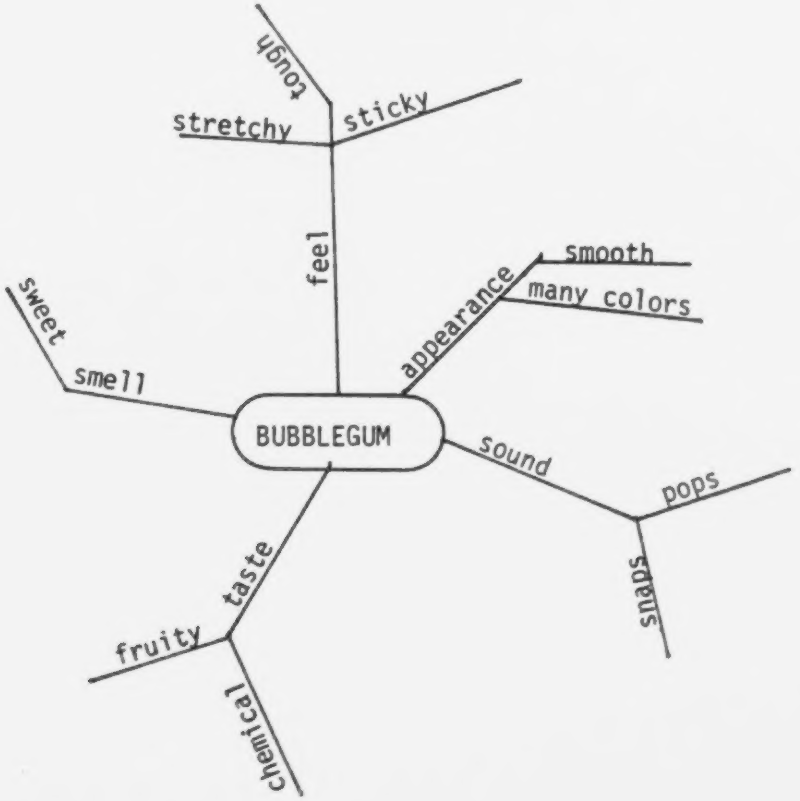
In the revising stage of writing, ask students to give written response to their own papers. After reading the first drafts or a set of papers, have students answer the following questions:

1. What question does this paper try to answer?
2. What is the answer to this question? Respond by completing this sentence: "In the paper the writer explains that..."
3. What are the major reasons supporting this statement? Respond by completing this sentence: "To support this argument the author makes the following points..."
4. What conclusions does the author make? Respond using a sentence beginning: "The author concludes..."

## Spoke Outlines

The Spoke Outline is an organizing scheme that allows the writer to escape the problems of the traditional outline model. It is much simpler for the young writer to use because it gives a graphic representation of idea organization without the mechanical intricacies of traditional outlining.

EXAMPLE


tough
stretchy
sticky
feel
smooth
appearance
many colors
sweet
smell
BUBBLEGUM
sound
pops
snaps
taste
fruity
chemical

Steps to Building a Spoke Outline:

1. Write your topic in the middle of the page.
2. Draw lines radiating out from the central idea, like a wagon wheel. On these lines write down all the key ideas or terms that you are going to develop. They correspond to the major headings of a traditional outline.

3. Draw new lines branching out from the spokes. On these lines write all the related details that support key terms and major concepts. They correspond to second- and third-level entries on a traditional outline.

4. Some spokes will have many more subbranches than others. If a spoke does not have any subbranches, you may need to get more information or it may not represent a main idea and would be better placed under another spoke.

When used as a planning strategy, each spoke can become a sentence in a paragraph or a paragraph in a report or essay.

# CONTENTS

## SENTENCES

Level 1: Sentence building
  - subject & predicate
  - types of sentences
  - complete sentences

Level II: Sentence building
  - details
  - types of sentences
  - see Level I

Level III: Sentence building
  - see Levels I & II
  - fragments

## SCHEMA

## SENTENCES

SUBJECT + PREDICATE

| SUBJECT | + | PREDICATE | | |
|---|---|---|---|---|
| Determiner + commona noun | | | | |
| Common noun alone | | Verb or<br>form of<br>"be" | + | Noun Phrase<br>Adjective<br>Adverbial of place<br>Adverbial of manner |
| Proper noun | | | | |
| Personal pronoun | | | | |
| Indefinite pronoun | | | | |

Not all of the structures in the right hand column occur after a form of "be". The adverbial of manner does not. Not all will occur with all verbs. For example, an adjective will occur only after certain verbs like seem or feel.

AUDIENCE: Peers/Teacher
MODE: Sentences (Questions)
TIME: 5 days

SKILL LEVEL: I
STUDENT LEVEL: 1+

## TITLE: Using Question Words

General Objectives:

1. Pupils will be able to identify question words -- what, where, when, who, why, how -- and will be able to answer questions beginning with question words.
2. Pupils will be able to use critical thinking in writing questions and answers in response to stimuli.

Specific Objectives:

1. Pupils will be able to generate question words by observing a large, gift-wrapped box.
2. Pupils will be able to identify question words (who, what, where, when, why, how).
3. Pupils will be able to generate questions beginning with question words.
4. Pupils will be able to generate answers to their own questions and those of others.
5. Pupils will demonstrate imagination and critical thinking in composing answers.
6. Pupils will be able to illustrate their ideas with pictures.
7. Pupils will demonstrate listening skill by identifying the questions which match the answers.

Necessary Materials/Equipment:

1. Picture of a bulging, gift-wrapped package with decorative paper and bows, or an actual package.
2. Paper and pencil.

Vocabulary:

| | | |
|---|---|---|
| what | where | when |
| who | why | how |

Pre-writing Experience: (Oral, motivational, concrete)

Teacher will present the question words what, where, when, who, why, how. Pupils will ask questions beginning with question words. Then the teacher will show the picture or the package to the class. Pupils will ask questions about the package and answer their own questions or the questions of others.

Pre-composing Skills: (Mechanics, use textbook)

Teacher will discuss the difference between questions and statements. Teacher will explain question marks and periods. Pupils will review complete sentences and answer in complete sentences.

Writing Experience:

After the oral practice, pupils will write their own answers to the questions about the package. Pupils may draw pictures to illustrate the answers before, during, or after the writing exercise.

Instruction:

Specific Ideas to be Taught:

1. Unknown objects suggest questions.
2. Questions are asked by means of question words.
3. Question words are who, what, why, when, where, how.
4. Answers to questions can be written in complete sentences: a subject and verb and complete idea.

Lesson Sequence:

Show: Display the box to the pupils, and ask them questions to elicit ideas about content: who, what, where, why, when, how.

Discuss: Review the contents of the box and also the kinds of words that we use to ask questions.

Apply: Instruct pupils to ask questions about the package and to supply answers orally. The questions and answers should be presented one at a time. Ask pupils to write their answers to the questions that they wish to use. (What is this package? Who put it there? Why? etc.) Read the answers to the class, and ask which question words have been used.

Revising/Editing/Evaluating:

The teacher provides opportunity for pupils to use question words what, where, when, who, why, and how. Pupils will be able to evaluate their answers to questions beginning with question words.

Extension Activities:

The teacher then reads the answers to the class and ask pupils to determine which are the matching questions:

What is it?
Where did it come from?
Where is it going?
Who put it there?
Who is it for?
Why is it there?
When will it be opened?
How did it get there?
How will the person receiving it feel?

AUDIENCE: Class
MODE: Sentences

SKILL LEVEL: 1
STUDENT LEVEL: 1-2
APPROXIMATE TIME:

TITLE:

General Objectives: To write answers to questions in complete sentences; using key words in the questions and correct capitalization and punctuation.

Specific Objectives: Learner will write answers to written questions.

Necessary Materials/Equipment: Chalkboard, chalk, paper, pencils

Vocabulary: Complete sentences (Subject - predicate), "who," "what," "why," "where" and "how" questions.

Prewriting Experience: Asking and answering questions in complete sentences orally.

Precomposing Skills: Recognize complete sentences, recognize questions.

Writing Experience: Copy questions from the board, write answers in complete sentences.

Evaluation & Revision: Child will read his answers aloud, class (small group) will listen for complete sentences that use key words from questions.

Use attached editing sheet

Name____________________________

## Editing Sheet

| | Student | Teacher |
|---|---|---|
| 1. Followed assignment | | |
| 2. Margins | | |
| 3. Correct spelling | | |
| 4. End punctuation | | |
| 5. Capital letters in correct places | | |
| 6. Spaces between words | | |

AUDIENCE: Teacher
MODE: Sentence

SKILL LEVEL: II-VIII
STUDENT LEVEL: II-VIII
TIME: 10 minutes per day for 4 weeks

## TITLE: Daily Sentences

General Objectives:

Students will practice writing complete sentences.

Students will apply knowledge of English grammar and mechanics in writing sentences.

Specific Objectives:

Students in grades 2 and 3 will write 3 simple sentences following the schema each day for 4 weeks on a subject designated by the teacher.

Students in grades 4-8 will write 3 sentences each day for 4 weeks on a subject designated by the teacher using the basic schema and the following adaptations:

(Suspend word number requirement and replace it with the following as you teach them.)

Level IV - 1. One sentence must contain a direct object identified by the writer.

2. Sentences must contain adverbs and/or adjectives. Add overworked modifiers such as pretty, very, and nice to the "Dead Word List."

3. Require that one sentence of the three have a compound subject.

Level V - 1. Require that one sentence of the three contains a prepositional phrase. Have the student underline the phrase.

2. Retain the word number requirement and use these simple sentences to combine into compound sentences.

3. Require that one of the three sentences be a compound sentence.

4. Require that one of the three sentences contains a predicate noun, predicate adjective, or predicate pronoun.

Level VIII - 1. Require that one of the three sentences contains a dependent clause.

2. Require that one of the three sentences contains an indirect object.

Students will apply English grammar, mechanics, and usage skills as designated for their grade level (see Composition Continuum) in their own writing.

Necessary Materials/Equipment:

pencil and lined paper (see p. D-12 for format).

Vocabulary:

dead words
topic words (could be taken from content area, ex: reading)
technical English terms, ex: transitions, adjectives

Mechanical Skills:

Teach or review mechanical skills appropriate to the students' level (see Continuum) using the English book or teacher prepared materials.

Prewriting Skills:

1. Explain preparation of the student's paper (see p. D-12):
   a. On the top line write the first days date on the left and your name on the right.
   b. Under your name write the numeral 100. These are your starting points.
   c. On the 3rd line, on the left, write "Day 1." Under that number from 1 to 3 going down the paper.
2. Explain that they will have 10 minutes each day to write 3 sentences on a topic assigned by you. (It may be difficult for you, the teacher, to think of 20 ideas, but it is impossible for the students to write 5 days on the same topic.)
3. Explain that the first week their sentences are to have 4 words, the second week 5 words, the third week 6 words and the fourth week 7 words.
4. Explain how the assignment will be graded (see "Evaluation & Revision" below).
5. Explain that "Dead Words" are words they cannot use. Make a chart of this list and post it where it can be seen. You decide what goes on the list based upon habits you are trying to break. For example: you might include

slang words, common modifiers ("pretty," "very," "nice"), incorrect usage ("won" for "beat"), or second person pronouns ("you," "yours"). This list can change as often as you like, but don't let it get too long.

Writing Experience:

1. Assign the day's topic.
2. Students write for 10 minutes.
3. Students hand in papers.

Evaluation and Revision:

1. Each student begins each week with 100 points.
2. Indicate to students what errors you will mark (see "Mechanics" above). For example in 3rd grade you might mark sentence fragments, dead words, beginning capitalization, end punctuation, and staying on topic.
3. For each error the student loses 1 point which is subtracted from the 100.
4. If he/she does not make a mistake on a given day, 2 bonus points are earned and added to the 100.
5. The papers must be corrected each day to be ready for the next days sentences. (See p. D-13 for corrected sample.)
6. At the end of the week the points are totaled and a grade assigned according to the teacher's usual grading structure.

# SUGGESTIONS FOR DEAD WORDS

get
got
getting
very
your
you
yours
some
good
lots
lotta
a lot
well
so
bad
great
nice
just
everything
every
(contractions)
(abbreviations)
The End

WEEK BEGINNING NAME

100

Day 1
1.
2.
3. ______________

Day 2
1.
2.
3. ______________

Day 3
1.
2.
3. ______________

Day 4
1.
2.
3. ______________

Day 5
1.
2.
3. ______________

GRADE ______________

January 4

Sue Lopez
100

Day 1

1. My dog haz✓ fleas.
2. He gets bad bites.✓
3. We use flea powder✓

-3
97

Day 2

1. Trees looz✓ their leafs✓.
2. they turn bright colors.
3. I like their shade.

-3
94

Day 3

1. Birthdays are for presents.
2. Mine is in April.
3. I have a party.

+2
96

Day 4

1. Whales are hug✓ mammals.
2. Cats are small mammals.
3. Monkeys are mammals too.

-1
95

Day 5

1. Clocks tell us time.
2. They wake us up.
3. Mine has a radyo✓.

-1
94 Total

GRADE A-

AUDIENCE: Other students, class visitors
MODE: Sentence
TIME: 3-5 days

SKILL LEVEL: 3rd
STUDENT LEVEL: All

## TITLE: Touch and Tell Scrapbooks

### General Objectives:

Students will write complete sentences.

Students will apply appropriate English mechanical skills in their writing.

Student comprehension of written sentences will improve.

### Specific Objectives:

Students will identify and apply the concept that a complete sentence consists of a subject + a predicate and must make sense in their own writing.

Students will identify sentence fragments and make the changes necessary to make them complete sentences.

Students will apply appropriate capitalization, usage, and punctuation skills in their sentences.

Student vocabulary will expand through participation in prewriting activities.

### Necessary Materials/Equipment:

Samples of things that are interesting to touch mounted one to a page in a scrapbook. Suggestions: foil, sandpaper, steel wool, corduroy, wool, velvet, leaves. A second sample of each to use with students.

Paper, pencil

Class sets of the accompanying worksheets

### Vocabulary:

subject
verb
predicate
fragment
complete sentence

how
why
when
what

Mechanical Skills:

Teach the following mechanics using the English book for your level (see Continuum, Section B ) or teach selected materials:

1. Capitalization of the first word in a sentence.
2. End punctuation.
3. Subject, verb, and predicate.

Prewriting Experience:

1. Pass around one of the samples of interesting things to touch which you collect. Encourage students to touch it, rub it against their faces, wad it up, etc.
2. Elicit verbs to complete this pattern:

   noun + verb

   Example: Sandpaper scratches.

   Use brainstorming (see Section C of this handbook) to generate as many verbs and their synonyms as the class can think of keeping the same noun.
3. Teach that each of these is a complete sentence as long as there is an actor (noun) and an action (verb) and makes sense.
4. Repeat steps 1-3 with as many items in the scrapbook as you feel is necessary.

Writing Experience:

1. Assign the remaining items from the Touch and Tell Scrapbook for students to complete independently on a student worksheet like page D-18.
2. Have students copy the items on a piece of regular writing paper applying mechanical skills taught.

Prewriting Experience:

1. Select from the previous "Prewriting" and "Writing" experiences 2 word sentences that can be expanded into longer predicates by answering one or more of the following: how, why, when, or what.

   Example: Sandpaper scratches.

   WHEN?

   Sandpaper scratches when you rub it against your skin.

2. Have students use the accompanying student worksheet (page D-18) to do the following guided activity:

   a. Explain that the 2 word sentences the class wrote are complete sentences but they don't give us much information. Write on the board:

      Sandpaper scratches.

      Label the noun and verb. Explain that words can be added after the verb to make the sentence more interesting and informative. Ask WHEN sandpaper scratches. Expand the sentence on the board to read like the example in #1 above based on suggestions contributed by the children.

3. Repeat procedure in #2 above using the two-word sentences you selected in #1 above. After generating several possibilities for each, have students select the one they prefer and record it on the attached (see p. D-18) student worksheet.

4. Explain that another name for the beginning part of the sentence is the subject and another name for the verb plus everything that follows it is the predicate. Point out this labeling on the student worksheet.

Writing Experience:

Have students copy the sentences from their charts on a regular piece of writing paper in proper sentence form applying necessary mechanical skills.

Prewriting Experience:

1. Explain to students that when part of the sentence, either subject or predicate, is missing, we no longer have a sentence. Introduce the term "sentence fragment" to apply to this group of words. Give an example:

   Scratches when you rub it against your skin.

2. Explain that we cannot allow this in our writing because our readers cannot understand what we are trying to say.

3. Demonstrate that we identify what's missing by asking 3 questions:
   a. Is there a subject?
   b. Is there a verb?

c. Does it make sense?

Apply this test to the group of words you have given as an example.

4. Explain that when we have identified what is missing we know that we must add that part to the fragment to make it a sentence. Apply this to your example.
5. Prepare a list of fragments from the expanded sentences which the students wrote in the previous writing experience. Go through steps 3 and 4 using those fragments. Have students fill in a chart like P. D-19 as you work together.
6. Have students write the complete sentences generated by the fragment chart on a separate piece of paper.

Revision/Evaluation:

Evaluate copied sentences on mechanical (beginning capitalization, end punctuation) and composition (subject, verb, being able to correct fragment) skills.

Publication:

Match the expanded sentences with the corresponding items from the scrapbook. Type the sentences and include them in the scarpbook on the appropriate page. Add to class library.

STUDENT WORKSHEET #1

Write two-word sentences

Copy your sentences on a piece of writing paper. Be sure to begin each sentence with a capital letter and put a period at the end.

STUDENT WORKSHEET #2

| SUBJECT | PREDICATE | |
|---|---|---|
| NOUN | VERB | EXPANDERS |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

STUDENT WORKSHEET #3

| Fragment | Missing | | Add |
|---|---|---|---|
| | Subject? | Verb? | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Write the complete sentences ("Add" column + "Fragment" column) on a separate piece of paper. Be sure to begin each sentence with a capital letter and end it with a period.

AUDIENCE: Peers
MODE: Sentences
TIME: 7-10 days

SKILL LEVEL: 4+
STUDENT LEVEL: 4+

## TITLE: Correcting Sentence Fragments

### General Objectives:

Students will identify and correct sentence fragments.

### Specific Objectives:

Students will identify the subject and predicate in sentences.
Students will identify complete sentences.
Students will add the necessary subject and/or predicate to sentence fragments to make them complete sentences.

### Vocabulary

sentence fragment
subject
predicate

### Necessary Equipment/Materials:

Paper and pencil
Class sets of attached worksheets
Newspapers and scissors

### Mechanical Skills: (see Continuum for pages in American Book)

Review identification of subject and predicate.

### Precomposing Skills:

Teach the following concepts:

1. Some groups of words are sentence fragments because they are missing a subject, a predicate, or both.

   EXAMPLE: Caught the ball with ease. (Subject missing)
   The pitifully small allowance. (Predicate missing)
   With a hammer and nails. (Both subject and predicate missing)

2. To correct a fragment you need to add what is missing.

EXAMPLES: The right fielder caught the ball with ease.
The pitifully small allowance was not enough.
The carpenter fixed the steps with a hammer and nails.

Write the following sentence fragments on the board, and have the students add information to each fragment to make a complete sentence.

1. A rose garden.
2. On the way to the train.
3. Dinner at eight o'clock.
4. A fantastic time.
5. Saw many skyscrapers.

Assign the worksheet on page D-23.

3. Sometimes the easiest way to correct a gragment is to attach it to the sentence which precedes it if it makes its meaning clear.

EXAMPLES: Mary is a leader. In her school
BECOMES
Mary is a leader in her school.

She does well in all her subjects. Since she studies hard.
BECOMES
She does well in all her subjects since she studies hard.

Assign the worksheet on Page D-24.

Composing Experience:

1. Divide students into small groups, and ask each group to cut out one paragraph from the food section of a newspaper. Have each group cut apart the statements in the paragraph so that no complete sentences remain. Then mix up the fragments, and have each group combine the fragments to make complete sentences again.

2. Have students collect and bring to class examples of advertisements and newspaper headlines that use sentence fragments. Ask the students to add words to the fragments to make complete sentences.

3. Write a paragraph explaining a project you have done. It may be a science project, a project for a club, or something you completed on your own. Then, have a classmate read your paragraph to correct any sentence fragments you may have written.

Responding/Editing/Evaluating:

Evaluation--Assign each student a partner. Have the partners evaluate each other's work for the paragraph above according to the following list of questions:

a. Does each sentence have a subject?
b. Does each sentence have a predicate?
c. Does each sentence begin with a capital letter?
d. Does each sentence end with a period, question mark, or exclamation mark?

DATE________________ NAME________________________________________

Add a subject, a predicate, or both to the following fragments to make each a complete sentence. EXAMPLE: To work with wood.
ANSWER: Georgette likes to work with wood.

1. Often uses scraps to build things.

2. A bookshelf for her brother.

3. For his room.

4. Her next project.

5. Required a lot of measuring and cutting.

6. Kept her family awake all night long.

7. Called from the stairs.

8. Just a secret surprise for Dad and Mom!

9. By the morning.

10. Will be surprised.

DATE______________ NAME______________________________

Correct the sentence fragments below by re-attaching each to the sentence from which it was separated.

EXAMPLE: Tigers have a reputation. That is not very enviable.
ANSWER: Tigers have a reputation that is not very enviable.

1. They are often feared. Because they attack people.

2. Most tigers are really shy. And avoid people when they can.

3. Tigers do sometimes attack people. If they are unable to hunt easier food.

4. Tigers live in Indian forests. As well as Manchurian forests.

5. Tigers can live nearly anywhere. Since they require only water and food.

6. They are excellent hunters. Especially at night.

7. Tigers do not run well. For long distances.

8. Tigers are no longer captured for zoos. Since enough tigers are born in captivity.

9. Some zoos have special areas. For tigers.

10. People can see tigers in the open now. Instead of in cages.

Now re-write your sentences as a paragraph on a separate sheet of paper.

# CONTENTS

## SENTENCE COMBINING

## SENTENCE EXPANDING

Level IV: Sentence expanding
    -adverbs & adjectives
  Sentence combining
    -compound subjects and predicates
Level V: Sentence expanding
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  Sentence combining
    -compound sentences
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  Sentence combining
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Level VIII: Sentence expansion
    -dependent clauses
  Sentence combining
    -complex sentences
  Varying sentences in composition

# SCHEMA

# SENTENCE EXPANDING

# SENTENCE COMBINING

Basic subject - verb sentences can be expanded by the addition of:

- -adjectives
- -adverbs
- -prepositional phrases
- -appositives

Sentences can be combined with other similar sentences to form:

- -compound subjects
- -compound predicates
- -compound sentences
- -appositives

AUDIENCE: Peers
MODE: Sentence, paragraph
TIME: 6 class periods

SKILL LEVEL: IV & V
STUDENT LEVEL: IV +

## TITLE: Sentence Expanding

General Objectives: To learn that adjectives, adverbs, and prepositional phrases can make sentences more descriptive and specific.

Special Objectives:

1. Students will review that a sentence contains a subject and a predicate.
2. Students will learn to add words to their sentences to make them more descriptive.
3. Students will learn to identify these words as adverbs, adjectives, and prepositional phrases.
4. Students will learn that sentences should be expanded only when the added words provide useful information.
5. Students will apply rules regarding beginning capitalization, end punctuation, and use of commas in a series.

### Material/Equipment Needed

Pencil and paper
Class sets of accompanying worksheets
A group of objects appropriate for descriptive writing

### Vocabulary

sentence expanding
adjective
adverb
prepositional phrase
descriptive
specific

### Mechanical Skills (see Continuum for page numbers in English Books)

1. Review subject and predicate
2. Review or introduce adjectives and adverbs.
3. Review or introduce prepositional phrases.
4. Review or introduce use of commas in a series of adjectives.

Prewriting Activity - make the following points in guided teaching:

1. A sentence contains a subject and predicate
   EXAMPLE: Monkeys chattered. (basic sentence)
2. You often need to add words to your subject or predicate to make your sentences more descriptive.
   EXAMPLE: Two baby monkeys chattered. (adjectives added)
   EXAMPLE: Two baby monkeys chattered noisily. (adverb added)
3. Prepositional phrases can also help make a sentence more descriptive or specific.
   EXAMPLE: Two baby monkeys chattered noisily in a tree near the garden.
4. Sentences should only be expanded when the words you add provide useful information. Avoid adding unneeded words.
   EXAMPLE: Two little bitty baby monkeys chattered very noisily.
   Point out that any baby would be little, and "bitty" is repetitious. "Very" intensifies "noisily" but adds nothing to the imagery of the sentence. These unneeded words only clutter the sentence.
5. Still working as a group, have students generate several two word sentences. Expand these sentences with contributions from the group. Evaluate which contributions add to the sentences and which merely clutter.
6. Assign the accompanying exercises (see pages E-6 through E-9) to be done independently.

## Composing Activity

Place several objects on a table where all of the students can see them. Have them write a description of one of the objects. Tell them not to name the object but to use adjectives, adverbs, and prepositional phrases in their sentences describing it. When everyone is finished, have students take turns reading their descriptions, and have the others guess what the object is.

## Responding, Revising, Editing, Evaluating

Have students use the following questions to respond to their partners description.

1. Do the added words make the sentences more descriptive? ________
   EXAMPLE:________________________________________________

2. Do any of the added words clutter the sentences? ____________________
EXAMPLE: ____________________________________________________________

3. Do the added words and phrases include adjectives, adverbs, and prepositional phrases? __________ EXAMPLES: adjective____________________
adverb________________, prepositional phrase________________________

4. Is the first word in each sentence capitalized?______________________
EXAMPLE:________________________

5. Does each statement end with a period, each question with a question mark, and each exclamation with an exclamation mark?____________________

6. When there are two or more adjectives in a series, are there commas to separate them? __________ EXAMPLE:______________________________

DATE______________________________ NAME______________________________

Practice: Write the sentences. Add an adjective, adverb, or a prepositional phrase in the places shown in parentheses.

EXAMPLE: A pair of (adjective) oxen pulled the plow (phrase).

ANSWER: A pair of brown oxen pulled the plow up the field.

Activity:

1. Nellie walked (adverb) toward the (adjective) store.
2. She was thinking about her (adjective) brother.
3. Nellie loved Benny even though he was a (adjective) boy.
4. Benny often brought some (adjective) pet (phrase).
5. Last week it was a (adjective) and (adjective) dog.
6. The dog howled all night (phrase).
7. It wouldn't have surprised Nellie if he had brought a (adjective) elephant (phrase).
8. "What a (adjective) brother I have!" Nellie said (adverb) (phrase).
9. "Does Benny think he has a (adjective) sister?" Nellie asked.
10. Nellie (adverb) rejected the idea as she (adverb) strolled (phrase).
11. She saw Benny running (adverb) toward her.
12. "Come on! I've got a surprise (phrase)!" he said.
13. Nellie (adverb) followed Benny (phrase).
14. There she saw a (adjective) alligator!
15. "Do you think Dad will let me keep it?" he asked (adverb).

DATE____________________ NAME____________________________________

Add adjectives, adverbs, and prepositional phrases to the sentences below. Underline the word or words you added.

EXAMPLE: Children swam.

ANSWER: Happy children swam rapidly in the pool.

1. An eagle soared.
2. A child wept.
3. Students laughed.
4. Soldiers marched.
5. A pilot landed.
6. Campers complained.
7. The gymnasts trained.
8. A train rumbled.
9. A robin sang.
10. Teachers worked.

1. ____________________________________________
2. ____________________________________________
3. ____________________________________________
4. ____________________________________________
5. ____________________________________________
6. ____________________________________________
7. ____________________________________________
8. ____________________________________________
9. ____________________________________________
10. ____________________________________________

Write a list of 10 short sentences like those above. Exchange your list with a partner. Have your partner add adjectives, adverbs, and prepositional phrases to make the sentences more descriptive.

1. ____________________________________________
2. ____________________________________________
3. ____________________________________________
4. ____________________________________________
5. ____________________________________________

6. ____________________

7. ____________________

8. ____________________

9. ____________________

10. ____________________

DATE____________________ NAME________________________________________

Work with a partner to make as many new sentences as possible from the core sentence and the lists.

Core sentence: The boy hit the ball.

Adjectives:
- tall
- blond
- dirty
- mean
- skinny

Adverbs:
- quickly
- slowly
- sharply
- softly
- wildly

Prepositional phrases:
- over the fence
- across the yard
- in the air
- into the bushes
- past the shortstop

New Sentences:

____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

AUDIENCE: Self SKILL LEVEL: VI - VIII

MODE: Sentences STUDENT LEVEL: V +

TIME: 5-7 days

## Title: Combining Sentences (Part I)

General Objective:

The student will combine related simple sentences to make compound sentences.

Specific Objectives:

1. Students will identify related and unrelated ideas.
2. Students will use a comma and conjunction to combine sentences with related ideas.
3. Students will understand the meanings of the conjunctions and, but, and or.
4. Students will use the term compound sentence to name the sentence created from the related simple sentences.

Equipment/Materials needed:

1. Pencil and paper.
2. Class sets of the accompanying worksheets.

Vocabulary

conjunction
compound sentence
related idea

Mechanical Skills (see continuum for page numbers in English book)

1. Review simple sentences
2. Teach the conjunction as a part of speech.
3. Teach the use of the comma with the conjunction.

Prewriting Experience

Make the following points in large group instruction:

1. Sentences that are combined should express closely related ides.

   Example:

   You can combine:

   The band left the auditorium.
   The fans went home

   Why? They show a sequence of events. (The band left the auditorium and the fans went home.)

You cannot combine:

The band left the auditorium.
No tickets were necessary.

Why? The ideas are not related by addition, contrast, or choice

Do the following activity together:
Have students tell which pairs of sentences below cannot be combined. Then have students combine the pairs of related sentences. Answers are in parentheses.

1. My uncle plays the piano. My aunt plays the drums. (My uncle plays the piano, and my aunt plays the drums).
2. Can you help me now? Should I come back later? (Can you help me now, or should I come back later?)
3. Sally's dog dashed down the street. Its bone is in the yard. (cannot be combined)
4. Mary has played softball. Lois has not played. (Mary has played softball, but Lois has not played)
5. The new rug is in the kitchen. Dinner is ready. (cannot be combined)

2. A comma and a conjunction such as and, but, or or can be used to combine sentences with closely related ideas. The new sentence is called a compound sentence.

| | |
|---|---|
| Congress passed a bill.<br>The President vetoed it. | 1. Congress passed a bill, but the President vetoed it. |
| Congress passed a bill.<br>The President signed it. | 2. Congress passed a bill, and the President signed it. |
| Will he sign the bill?<br>Will he veto it? | 3. Will he sign the bill, or will he veto it? |

Notice that but shows contrast in sentence 1. The conjunction and shows addition in sentence 2, and or shows choice in sentence 3. Where is the comma placed in each combined sentence above?

Do the following activity together:
Ask students to complete each of the following items to make a compound sentence. The second sentence should express an idea that is related to that expressed in the first sentence and should fit the meaning of the conjunction.

1. I went to the library, but ____________ _______
2. Lee is a good tennis player, and _________________
3. Dan can leave today, or _______ ______________
4. There is no bread, but __________ _____ ________
5. Sue can't stay long, or______ _____ ___________

Have students complete the activities on pages E-13-E-14

Composing Experience

Have students write a paragraph that tells what they do before they come to school. Students would use compound sentences where possible (for example, I wash my face, and I brush my teeth).

Revising/Editing/Evaluating

1. Composition Evaluation: Self-Evaluation. Give the students the following list of questions to use as guidelines in evaluating their own work.
   a. Were the ideas in each pair of sentences that you combined closely related?
   b. When the ideas in the two sentences were contrasting, did you use the conjunction but?
   c. When the idea in the second sentence was an addition to that in the first, did you use the conjunction and?
   d. When the pair of sentences gave a choice between two ideas, did you use the conjunction or?
   e. Are the new sentences formed by the combination more interesting than the original sentences?
   f. Does each sentence have a subject and a predicate?

Date ______________________ Name ______________________

Combine each pair of related sentences. Use a comma and the conjunction and, but, or or as indicated.

Example: I am proud of my senator. She often upsets me. (but)

Answer: I am proud of my senator, but she often upsets me.

1. The Senate has one hundred members. The House of Representatives has 435. (but)
2. Every state has two senators. The number of representatives depends upon a state's population. (but)
3. Senators are elected statewide. Representatives are elected by local districts. (and)
4. Congress has a great deal of power. This power is balanced by other branches of government. (but)
5. Congress makes laws. The President carries them out. (and)
6. Congress can cooperate with the President. It can refuse to cooperate. (or)
7. Congress can cooperate with the President. Sometimes it does not. (but)
8. Cooperation is usually best. This is not always true. (but)
9. People in Congress can serve many terms. The President can serve only two terms. (but)
10. The President can sign a bill. The President can refuse to sign it. (or)

Date ______________________ Name ______________________

Study the 5 sets of sentences below and combine the 3 sets that are related. Two pairs should not be combined.

Example: Some crews plowed the road. Others salted the streets.

Answer: Some crews plowed the roads, and others salted the streets.

1. The storm hit the town without warning. The town was founded in 1868.

2. Would the plows clear the streets? Would the streets remain packed with snow?

3. Commuters jumped into their cars. Some cars were red.

4. Cars skidded into snowbanks. Trucks slid through stop signs.

5. The snow storm departed. The weather bureau helpfully issued an all-clear bulletin.

Write 5 pairs of sentences about a storm. Combine them to form compound sentences. Be sure to use a comma and a conjunction such as and, but or or to combine your sentences.

Take Another Look: Does each sentence have a subject and a predicate? Did you use a comma and a conjunction in each combined sentence?

AUDIENCE: Peers

MODE: Sentence, paragraph

TIME: 7 class periods

SKILL LEVEL: V-VIII

STUDENT LEVEL: V +

## TITLE: Sentence Combining

### General Objectives:

Students will learn how to combine two or more similar sentences.

### Specific Objectives:

1. Students will learn to combine sentences with the same predicate by combining the subjects into one common subject.
2. Students will learn to combine sentences with the same subjects by combining the predicates into one common predicate.
3. Students will learn that in sentences with common subjects, sometimes a pronoun can take the place of a noun.
4. Students will learn to use commas or conjunctions to combine subjects and predicates.

### Equipment and Materials

Paper and pencil
Class sets of accompanying worksheets
Newspapers and magazines
Scissors
Glue

### Vocabulary:

subject
conjunction
compound

predicate
common

Mechanical Skills:(see Continuum for page numbers in English book)

1. Review subject and predicate
2. Review or introduce the use of conjunctions
3. Review or introduce the use of commas in series.

Prewriting Activities: Make the following points in guided teaching:

1. Method for combining sentences with common predicates --
   a. Find the predicate each sentence has in common.

   b. Join the subjects with a conjunction to create a compound subject.
   EXAMPLE:

   The coyote howled all night.
   The wolves howled all night.

   The coyote and the wolves howled all night.

   c. If there are more than two subjects, list them in a series using a conjunction and commas.

   d. When combining sentences, the verb must always agree with the subject.
   EXAMPLE:

   The bride enters the room.
   The groom enters the room.
   The best man enters the room.

   The bride, groom, and best man enter the room.

2. Method for combining sentences with common subjects.

   a. Locate the subject each sentence has in common.

   b. Join the predicates with a conjunction to create a compound predicate.
   EXAMPLE:

   The cook tossed the salad.
   The cook stirred the soup.

   The cook tossed the salad and stirred the soup.

c. With more than two predicates, use commas and a conjunction.
EXAMPLE:

Deer bounded across the road.
Deer jumped over the fence.
Deer fled into the woods.

Dear bounded across the road, jumped over the fence, and fled into the woods.

3. Combine the following sentences together applying the steps listed above:

Use the common predicate to combine the sets of sentences below. Be sure to make the verb agree with its subject where necessary.
EXAMPLE: Angelo plays the guitar. Rita plays the guitar.
ANSWER: Angelo and Rita play the guitar.

1. Mr. McMann wants to organize a band. Ms. Li wants to organize a band.
2. Peter plays the flute. Jose plays the flute.
3. Cara writes music. Mitch writes music. Bo writes music.
4. Allison studies the clarinet. Monty studies the clarinet.
5. Jack reads music, Connie reads music. Richard reads music.

Use the common subject to combine the sets of sentences below.
EXAMPLE: Gorillas travel by day. Gorrillas make camps at night.
ANSWER: Gorillas travel by day and make camps at night.

1. Gorillas eat fruit. Gorillas also like vegetables.
2. Gorillas eat in the morning. Gorillas sleep in the afternoon.
3. Group leaders signal the time to awake. Group leaders decide the time to rest.
4. Gorillas do not harm people. Gorillas do not climb buildings.
5. Gorillas live in zoos. Gorillas perform in circuses.

4. Assign the accompanying worksheet to be done independently (see page E-19).

Writing Experience:

Have students write a paragraph about their favorite animal using sentences that can be combined. Exchange completed paragraphs with partners and rewrite the paragraphs combining as many sentences as possible.

Responding, Revising, Editing, Evaluating:

Peer Evaluation - Have the students evaluate the changes made in their work by their partners. Give them the following questions to use as guidelines:

a. Is there one sentence with two or more subjects?

b. Is there one sentence with two or more predicates?

c. Are commas used to separate words in a series?

d. Do the verbs agree with subjects?

DATE________________________ NAME________________________________________

Rewrite the following paragraph. Use common subjects and common predicates to combine sentences wherever possible.

> Snakes do more good than harm. Snakes kill rats. Snakes kill mice. Snakes kill other pests. Some snakes eat flies. Some snakes eat mosquitoes. The rattlesnake is poisonous. The cobra is poisonous. Pythons are not poisonous. Most garden snakes are not poisonous. Boa constrictors are not poisonous. Poisonous snakes eat insects and other pests. Nonpoisonous snakes eat insects and other pests.

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Advertisements often use compound subjects and predicates such as "Shop and save!" and "Hats and scarves are on sale!" Look at newspapers and magazines to find examples to share with the class. Cut them out and glue them to the back of this page.

AUDIENCE: Self or peers
MODE: Sentences
TIME: 4-5 days

SKILL LEVEL: VI-VIII
STUDENT LEVEL: VI +

## TITLE: Sentence Combining (Part II)

General Objectives:

Students will combine sentences by changing one sentence into an appositive or a prepositional phrase.

Specific Objectives:

1. Students will recognize related and unrelated ideas.
2. Students will identify prepositional phrases.
3. Students will recognize appositives and how they should be punctuated.
4. Students will recognize forms of be or have when they appear as the main verb in a sentence.

Needed Materials/Equipment:

Paper and pencil
Class sets of accompanying practice sheets
Pictures of old houses.

Vocabulary:

prepostional phrase
appositives
related ideas

Mechanical Skills: (see Continuum for page numbers in the English Book)

1. Review prepositional phrases.
2. Review the forms of be and have.
3. Teach appositives and their punctuation.

Prewriting Experience:

Make the following points with the entire group.

1. Two sentences which are closely related can be combined by changing one into a prepositional phrase.

   EXAMPLE: That book is worth reading. That book has a red cover.
   That book with the red cover is worth reading.

   That dog look mean. He is wearing a leash.
   That dog on the leash looks mean.

   What is the prepositional phrase in each combined sentence? Ehivh sentence in each group was changed into a prepositional phrase?

2. We have learned that an appositive is a noun or phrase that follows another noun or a pronoun and gives more information about it. Appositives can be used to combine two sentences with closely related ideas into one more interesting sentence.

   EXAMPLE: Mel Jordan is a pilot. He works for Wing Airlines
   Mel Jordan, a pilot, works for Wing Airlines.

   Sue Ohira won the prize. She is the class president.
   Sue Ohira, the class president, won the prize.

   Mrs. Rhinegold loves caviar. It is an expensive delicacy.
   Mrs. Rhinegold loves caviar, an expensive delicacy.

Notice that when an appositive is in the middle of a sentence, you place commas before and after it. When an appositive is at the end of a sentence, you place a comma before it.

Do the following activities as a group:

1. Have the students use each noun and appositive in the following list in a sentence. Check to make sure that students do not use appositives as predicate nouns, as in this sentence: My home is Boise, Idaho.
   1. my hometown, Centerville
   2. Ms. Barnaby, the mayor
   3. Jake, our bus driver
   4. Dale Perkins, the famous artist
   5. my favorite dessert, pecan pie

2. Have students use each of the following prepositional phrases and appositives in a sentence.
    1. our dentist
    2. in the corner
    3. with muddy feet
    4. on the right side
    5. over the bridge
    6. my friend and neighbor

Assign the accompanying practice sheets, pages E-23-E-24, to be completed by students.

Composing Experience:

Show pictures of old houses. Have students write a paragraph describing an old house. Ask them to choose appositives and prepositional phrases from the list below to use in their descriptions:

1. on the porch
2. with rusted hinges
3. on the dusty floor
4. the stranger
5. an ancient clock
6. from the ceiling
7. with cobwebs
8. with towering trees

Revising/Editing/Evaluating:

Composition Evaluation: Self or Peer - Evaluation.

Have the students evaluate their own work on the assignment. Give them the following guidelines for their evaluations, writing a plus sign (+) to indicate strength or a minus sign (-) ti sgiw weajbess,

1. Each combination uses as appositive.
2. Each appositive explains, or gives more information about, the noun or pronoun it follows.
3. The appositives are set off by commas.

DATE_______________________ NAME_______________________________________

Combine each set of sentences by making one of the sentences into an appositive. Underline each appositive. Be sure to use commas to set off the appositive.

EXAMPLE: The Tah Mahal is in India. It is a beautiful building.

ANSWER: The Taj Mahal, a beautiful building, is in India.

1. Architecture has been the career of many great people.
   Architecture is the art of building.

2. Frank Lloyd Wright designed unusual buildings.
   He was one of America's greatest architects.

3. Wright became an architect in 1893.
   He was a graduate of the University of Wisconsin.

4. Joseph Silsbee gave Wright a job.
   Silsbee was ab architect.

5. Wright designed Robie House.
   It is a building in Chicago.

6. The Guggenheim Museum was designed by Wright.
   It is an extraordinary building.

7. Wright lived in Oak Park.
   It is a Chicago suburb.

8. Wright published two books.
   He was an excellent writer.

9. Paul Simon dedicated a song to Wright.
   Simon is a songwriter.

10. Wright will never be forgotten.
    He was a towering genius.

DATE________________________ NAME________________________________

Use a prepositional phrase to combine these sentences. Underline the prepositional phrase.

EXAMPLE: The monster was scary. It had a horrible face.

ANSWER: The monster with the horrible face was scary.

1. The Carroll Mansion is haunted. Ghosts haunt it.
2. Strange things happen there. They happen in the night.
3. Vampire bats fly over the mansion. The bats have sharp teeth.
4. Werewolves live in the mansion. The basement is their home.
5. Two people disappeared near there. It was a stormy night.
6. A strange man owns the mansion. He has beady eyes.
7. He walks in the rain. He carries a flashlight.
8. I've seen him late at night. The garden is where I saw him.
9. A child cries in the house. The child's voice is shrill.
10. I will report the man. I will call the police.

Write 5 pair of sentences about 5 people you know. Combine each pair. Change one sentence into an appositive.

AUDIENCE: Peers
MODE: Sentences
TIME: 5 days

SKILL LEVEL: VI-VIII
STUDENT LEVEL: VI +

## Title: Sentence Combining with Modifiers

General Objective:

Students will combine sentences in which two or more adjectives adverbs, or prepostional phrases modify the same word.

Specific Objectives:

1. Students will combine modifiers from two or more sentences to make a single simple sentence.
2. Students will understand that each combined sentence can have a different emphasis.
3. Students will learn that there are many possible ways to combine three or more adjectives within sentences.
4. Students will demonstrate ability to use commas to separate items in a series.

Equipment/Materials Needed

1. Pencils and paper
2. Class sets of accompanying worksheets.

Vocabulary

modifier
adverb
emphasis
adjective
prepositional phrase

Mechanical Skills (see continuum for page numbers in English book)

1. Review subjects and predicates.
2. Review adjectives and adverbs
3. Review prepositional phrases
4. Review use of commas in a series of adjectives.

Prewriting Activities.

1. Make the following points in large group instruction.
    a. Combining sentences can make your writing more interesting and your sentences more forceful.
    b. Here are three ways to combine sentences:
        (1) Sentences can be combined when they contain adjectives that describe the same noun or pronoun.

Example: The lion was old.
The lion was toothless
The lion was weary.

Can become:
The lion was old, toothless, and weary
The weary old lion was toothless.
The toothless old lion was weary

Notice that each combined sentence has a different emphasis. What you wish to emphasize should determine the way you combine the sentences.

(2) Sentences can be combined when they contain adverbs that describe the same verb.

Example: Andrea worked swiftly.
Andrea worked carefully
Andrea worked accurately.

Can become:
Andrea worked swiftly, carefully, and accurately.

(3) Prepositional phrases acting as adjectives and adverbs in sentences can also often be combined.

Example: The convict ran down the street
The convict ran across the bridge.

Can become:
The convict ran down the street and across the bridge.

Example: The princess with the blonde hair cried
The princess with the blue eyes cried

Can become:
The princess with the blonde hair and blue eyes cried.

Put the following sets of sentences on the board. Have students combine each set of sentences in two different ways. Possible answers are in parentheses.

1. The sky was blue. It was cloudless. (The sky was blue and cloudless. The blue sky was cloudless)
2. The shoes were brown. They were dirty. They were under the porch. (The dirty brown shoes were under the porch. The brown shoes under the porch were dirty.)
3. The drifter rode aimlessly. He rode slowly. He rode over the plain. (The drifter rode slowly and aimlessly over the plain. Slowly and aimlessly, the drifter rode over the plain.)

Assign the practice sheets (pp E-28, E-29 ) to be completed by the students.

## Writing Experience

Have the students write an advertisement for a food they like to eat or for a product they like to use. Students should write sentences with adjectives, adverbs, and prepositions.

(Wax and Gleam shines brightly. It shines beautifully. It shines on tile floors.

## Revising/Editing/Evaluating

Have students exchange papers and rewrite the advertisement combining the sentences wherever possible.

Example: Wax and Gleam shines brightly and beautifully on tile floors..

Composition Evaluation: Teacher Evaluation. Use the following list to evaluate the students' work. Use a plus sign (+) to indicate strength in a skill or a minus sign (-) to show weakness.

a. Includes sentences in which the same noun is modified by several adjectives.

b. Includes sentences in which the same verb is modified by more than one adverb.

c. Includes sentences with prepositional phrases.

d. Includes combined sentences that are more interesting.

e. Uses commas to separate words or phrases in a series.

Date ______________________ Name ___ ___________________ _

Combine the groups of sentences below. Then go back and combine each group again in a different way.

Example: The iron fence was rust.
The iron fence was broken.

Answer: The iron fence was rusty and broken.
The rusty iron fence was broken.

1. The house was old. The house was empty. The house was on a hill.
2. The windows were dirty. They were broken. They were open.
3. Dennard entered cautiously. He entered timidly. He entered through the door.
4. The living room was chilly. The living room was empty.
5. The curtains looked wispy. The curtains looked faded.
6. The floor squeaked faintly. The floor squeaked eerily. The floor squeaked again.
7. The kitchen stove was black. It was filthy. It was in the corner.
8. The noise he heard was dreadful. The noise was mysterious.
9. Dennard left rapidly. He left immediately. He left through the window.
10. From a distance, the house appeared innocent. It appeared harmless.

Date ______________________ Name ______________ __________

Read the paragraph below carefully. Decide which sentences should be combined. Use the ways to combine sentences you learned in this lesson.

Jan walked across the campus. She walked swiftly. She walked confidently. Her black hair shone in the sunlight. Her hair was curly. She walked up the steps. She walked into the principal's office. She placed her books on the counter. The secretary greeted Jan quickly. She greeted Jan cheerfully. Jan glanced thoughtfully at the principal's door. "Is Mrs. Ortez here?" Jan inquired.

Write an ending to the story about Jan. Use sentences with adjectives, adverbs, and prepositional phrases that can be combined. Then rewrite your ending to the story, combining adjectives, adverbs, and prepositional phrases where possible.

# SENTENCE COMBINING

(for use following the
preceding lessons
on Sentence Combining)

Courtesy: Don Windsor
Yucaipa Intermediate School

## Hamburgers

1. The patties are grayish pink
2. They are grainy like oatmeal.
3. They have already been laid out.
4. They are on the griddle.
5. The griddle is black.
6. The griddle is old.
7. They begin to sizzle in a puddle.
8. The puddle is greasy.
9. Blood sputters.
10. Blood pops
11. Blood bubbles away.
12. The bubbling is into oatmeal grease.
13. Their size shrinks.
14. The shrinking is steady.

NOTE: In "Hamburgers," sentences 1-2, 3-6, and 7-8 can be combined into a single sentence. Explore the options to find out whether you like one, two, or three sentences in the 1-8 sequence.

## Table

1. The table is littered with refuse.
2. The refuse belongs to other people
3. They have left signatures everyshere
4. The signatures are stained.
5. The signatures are greasy.
6. He stares at cups.
7. The cups are in a pile
8. The cups are for coffee.
9. The cups are stained with lipstick.
10. Off to one side is a hamburger.
11. The hamburger is half-eaten.
12. Flies rest there.
13. The flies are nervous.
14. A sign is buried in the garbage
15. The sign is small.
16. The sign is neatly lettered.
17. He reads the sign
18. The sign pleads for students to bus their own dishes.

NOTE: In "Table," sentences 14-16 and 17-18 have the same "headwork" -- the word "sign". This means that you can combine these two groups into one sentence if you wish.

# Hair

1. Jeff eyed himself in the mirror
2. He began combing his hair.
3. It was long.
4. It was wavy.
5. It flowed over his ears.
6. He worked the bangs to one side
7. He stroked them over his eyebrows.
8. Then he pressed his fingertips against his temples.
9. His fingers dug in.
10. They tugged.
11. They straightened the wig.

## In Touch

1. Children are remarkable for something.
2. These children are young.
3. The something is an ability.
4. The ability is to remain "in touch."
5. They are in touch with their feelings.
6. They know themselves well.
7. They have not learned to wear masks.
8. Masks cover up feelings.
9. They acknowledge feelings
10. They show their joy.
11. They show their unhappiness.
12. They show their curiosity.
13. They show their excitement.
14. They do not repress feelings.
15. They have not learned how.
16. They are still in touch.
17. They respond with openness.
18. Their openness is to the world
19. Their openness is to others.

## Coffee

1. He sips at his coffee cup.
2. The cup is chipped along the rim.
3. The taste is bitter.
4. The taste is acidic.
5. The taste is faintly soapy.
6. There is a film
7. The film is brown.
8. The film is on the inside of his cup.
9. He takes extra care.
10. The care is so that he doesn't spill any on his clothes
11. He is afraid.
12. The fear is that it might eat holes in the material.

## French Fries

1. French fries are loaded into a basket.
2. The French fries are white
3. The basket is wire.
4. Then they are lowered.
5. The lowering is slow.
6. The lowering is into oil.
7. Their bath crackles.
8. Their bath foams.
9. The bath is hot.
10. The potatoes release a puff.
11. The potatoes are thinly sliced.
12. The puff is steam.
13. They come out crispy brown.
14. They come out streaked with oil.

NOTE: In "French Fries," sentences 10-13 and 13-14 can be combined into one longer sentence. Some writers consciously try to vary sentence length in their work.

# THE CHICKEN

Directions: Read the story all the way through. You will see that it is not very well written. Study the story, and then write it over again in a better way. You will want to change many of the sentences, but try not to leave out any important parts of the story.

A man lived in a farmhouse. He was old. He lived alone. The house was small. The house was on a mountain. The mountain was high. The house was on the top. He grew vegetables. He grew grain. He ate the vegetables. He ate the grain. One day he was pulling weeds. He saw something. A chicken was eating his grain. The grain was new. He caught the chicken. He put her in a pen. The pen was under his window. He planned something. He would eat the chicken for breakfast. The next morning came. It was early. A sound woke the man. He looked out the window. He saw the chicken. He saw an egg. The chicken cackled. The man thought something. He would eat the egg for breakfast. He fed the chicken a cup of his grain. The chicken talked to him. He talked to the chicken. Time passed. He thought something. He could feed the chicken more. He could feed her two cups of grain. He could feed her in the morning. He could feed her at night. Maybe she would lay two eggs every morning. He fed the chicken more grain. She got fat. She got lazy. She slept all the time. He watched her. She laid no eggs. The man got angry. He blamed the chicken. He killed her. He ate her for breakfast. He had no chicken. He had no eggs. He talked to no one. No one talked to him.

# ALUMINUM

Directions: Read the passage all the way through. You will notice that the sentences are short and choppy. Study the passage, and then re-write it in a better way. You may combine sentences, change the order of words, and omit words that are repeated too many times. But try not to leave out any of the information.

Aluminum is a metal. It is abundant. It has many uses. It comes from bauxite. Bauxite is an ore. Bauxite looks like clay. Bauxite contains aluminum. It contains several other substances. Workmen extract these other substances from the bauxite. They grind the bauxite. They put it in tanks. Pressure is in the tanks. The other substances form a mass. They remove the mass. They use filters. Liquid remains. They put it through several other processes. It finally yields a chemical. The chemical is powdery. It is white. The chemical is alumina. It is a mixture. It contains aluminum. It contains oxygen. Workmen separate the aluminum from the oxygen. They use electricity. They finally produce a metal. The metal is light. It has a luster. The luster is bright. The luster is silvery. This metal comes in many forms.

# Title: Varying Your Sentences

General Objective:

Students will use a variety of sentences to make their writing more interesting and effective.

Specific Objectives:

1. Students will identify related and unrelated ideas.
2. Students will identify clauses, appositives, and prepositional phrases.
3. Students will change declarative sentences to interrogative sentences.

Materials/Equipment Needed

1. Pencil and paper
2. Class sets of accompanying practice sheets.

Mechanical Skills (see continuum for appropriate pages in English book)

1. Review compound sentences, appositives, and prepositional phrases.
2. Review use and punctuation of conjunction.
3. Review declarative and interrogative sentences and their relationship to each other.

Prewriting Experience

Make the following points with the entire group: Sentence variety creates interest, provides emphasis, and avoids monotony. While there are many ways to create variety, among the more useful are the following:

1. Vary sentence length. Use short, medium, and long sentences to suit your writing purpose and style.
2. Start with a prepositional phrase or clause when you wish to emphasize that part of your sentence.
3. Change a declarative sentence to an interrogative sentence.

Make the following points together: Carefully read the first and second drafts of the paragraph below. Compare each sentence in the first and second drafts.

### First Draft

Celia loves plants. Celia had her own garden when she was young. Her interest in plants became a hobby. Finally her gobby became her central concern. Today Celia owns the largest chain of plant shops in Michigan. One day a friend suggested she open a shop. Celia followed this advice. Her shop proved successful. She soon opened another. Ten years later she was an important plant dealer. She had planned for such success. Her dream had come true at last. Today Celia owns the largest chain of plant shops in Michigan.

### Second Draft

Celia loves plants. When she was young, Celia had her own garden. Later her interest in plants became a hobby, and finally her hobby became her central concern. One day a friend suggested opening a shop, and Celia followed this advice. The first shop proved so successful that she soon opened another. In ten years she was an important plant dealer. Had she planned for such success? Yes, her dream had come true. Today Celia own the largest chain of plant shops in Michigan.

Guide the discussion with the following questions:

1. In the second draft which two sentences now start with a prepositional phrase or clause? What purpose does this change serve?
2. Which sentences from the first draft have been combined in the second draft? How does this help vary sentence length?

3. In the second draft which sentence was changed from declarative to interrogative? What does this change accomplish?

Together:

1. Have the students give examples of the following:
    a. a sentence that begins with a prepositional phrase
    b. an interrogative sentence
    c. a short sentence
    d. a long sentence
2. Rewrite the following paragraph. Use the three methods you learned in this lesson to create sentence variety.

### Careers in Industry

Mr. Stosky and Mrs. Carter are auto workers. They work at an auto plant in Detroit. They put cars together. This job may sound boring. Sometimes the job is boring. But it has its benefits. Auto workers are among the highest paid factory workers in this country. Medical care is provided. Dental care is provided. Unemployment benefits are generous. Auto workers are among those who receive the most paid holidays and vacation time of all factory workers in this country. The work is hard. This is true. Most auto workers take pride in hard work. Men and women like Mr. Stosky and Mrs. Carter may have built the car in which you ride.

Copy the checklist below. Use it to evaluate your first draft.

| Checklist for Sentence Variety | First Draft | | Second Draft | | Take Another Look |
|---|---|---|---|---|---|
| | yes | no | yes | no | |
| 1. Have I varied sentence length? | | | | | |
| 2. Have I used interrogative as well as declarative sentences? | | | | | |
| 3. Have I used phrases and clauses to begin some sentences? | | | | | |

Have students complete accompanying practice, pages ______

Writing Experience

1. Have the students write short paragraphs about something they do after school. Remind the students to use the three methods they have learned in the lesson to vary their sentences.
2. Have the students write paragraphs about the first time they did something like riding a bike or swimming. Students should try to use the three methods they have just learned for varying sentences.

Revising/Editing/Evaluating

Composition Evaluation: Teacher Evaluation. Use the following list in evaluating the students' work on the assignment.

1. Variety of sentence lengths
2. Interrogative and declarative sentences.
3. Phrases and clauses beginning some sentences.
4. Correct punctuation

# Contents

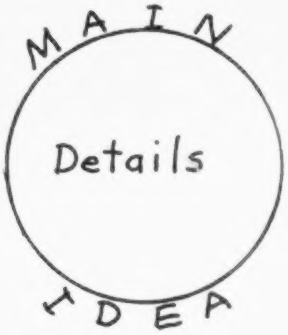
| | |
|---|---|
| Level I | (oral)<br>topic sentence<br>unity<br>format |
| Level II | paragraph of details |
| Level III | chronological order |
| Level IV | paragraph of examples |
| Level V | space order (descriptive)<br>- near to far<br>- far to near |
| Level VI | cause & effect |
| Level VII | comparison & contrast |

## Paragraph Schema

A paragraph is a group of sentences about one topic or idea. Every sentence in a paragraph tells something about that idea. Often the first sentence states the main idea of the paragraph. This is called the topic sentence. The other sentences in a paragraph tell something more about the idea given in the topic sentence

Remember:
1. A paragraph tells about one idea only
2. Often the first sentence states the main idea.
3. Every sentence in a paragraph tells something about that idea.

To give students a visual image of these concepts diagrams such as the following can be used:



### Familiar Structures

Paragraph 1

1 ______ (Topic sentence) ____________________

2. ____________________________________

2 ____________________________________ (Supporting details)

2 ____________________________________

2 ____________________________________

This denotes the simplest paragraph structure. The sentence begins with the most important idea (1) and each subordinate detail (the 2's) relate directly to the main idea (1).

Paragraph 2

1 (Topic sentence) ______________________________
2 ______________________________
3 ______________________________ (Supporting
3 ______________________________ details)
2 ______________________________
3 ______________________________
3 ______________________________

This paragraph type is slightly more sophisticated. There is sti the main idea at the beginning of the paragraph (1). There are still supporting ideas (2) which relate directly to the main idea. However, we have added a second level of details (3's) which expand the paragraph. It is as though you have taken each supporting detail and given further details about it.

Paragraph 3

1 (topic sentence) ______________________________
2 ______________________________ (Supporting
3 ______________________________ details)
4 ______________________________
5 ______________________________

Paragraph 3 is still more sophisticated in subordination of ideas. The first sentence still states the main idea, but now each detail relates to the previous detail all the while staying on the topic in sentence 1. Probably only advanced students in the upper grades will use this structure successfully in their writing.

Paragraph development

There are several ways to develop paragraphs. Those covered in this handbook include:

1. details
2. time order
3. examples
4. space order
5. cause and effect
6. comparison and contrast

AUDIENCE: Teacher, peers
MODE: Paragraph
TIME: 7 days

SKILL LEVEL: 1
STUDENT LEVEL: 1+

## TITLE: Beginning Paragraphs

### General Objectives:

1. Students will develop thinking skills necessary to paragraph writing.
2. Students will express their ideas orally.
3. Students will apply appropriate mechanical English skills.

### Specific Objectives:

1. Students dictate paragraphs with a topic sentence and supporting details centered around a main idea.
2. Students will learn that the first sentence in a paragraph usually states the main idea.
3. Students will identify pictures and words which do not belong with a designated object or idea.
4. Students will copy paragraphs using appropriate English skills.

### Materials/Equipment:

Copies of accompanying worksheets
Paper
Pencil
Content area film (optional)

### Mechanical Skills:

Teach students that the first word of the paragraph should be indented.

Use American Book English (see Continuum for page numbers) or teacher prepared materials to teach beginning and ending sentence punctuation.

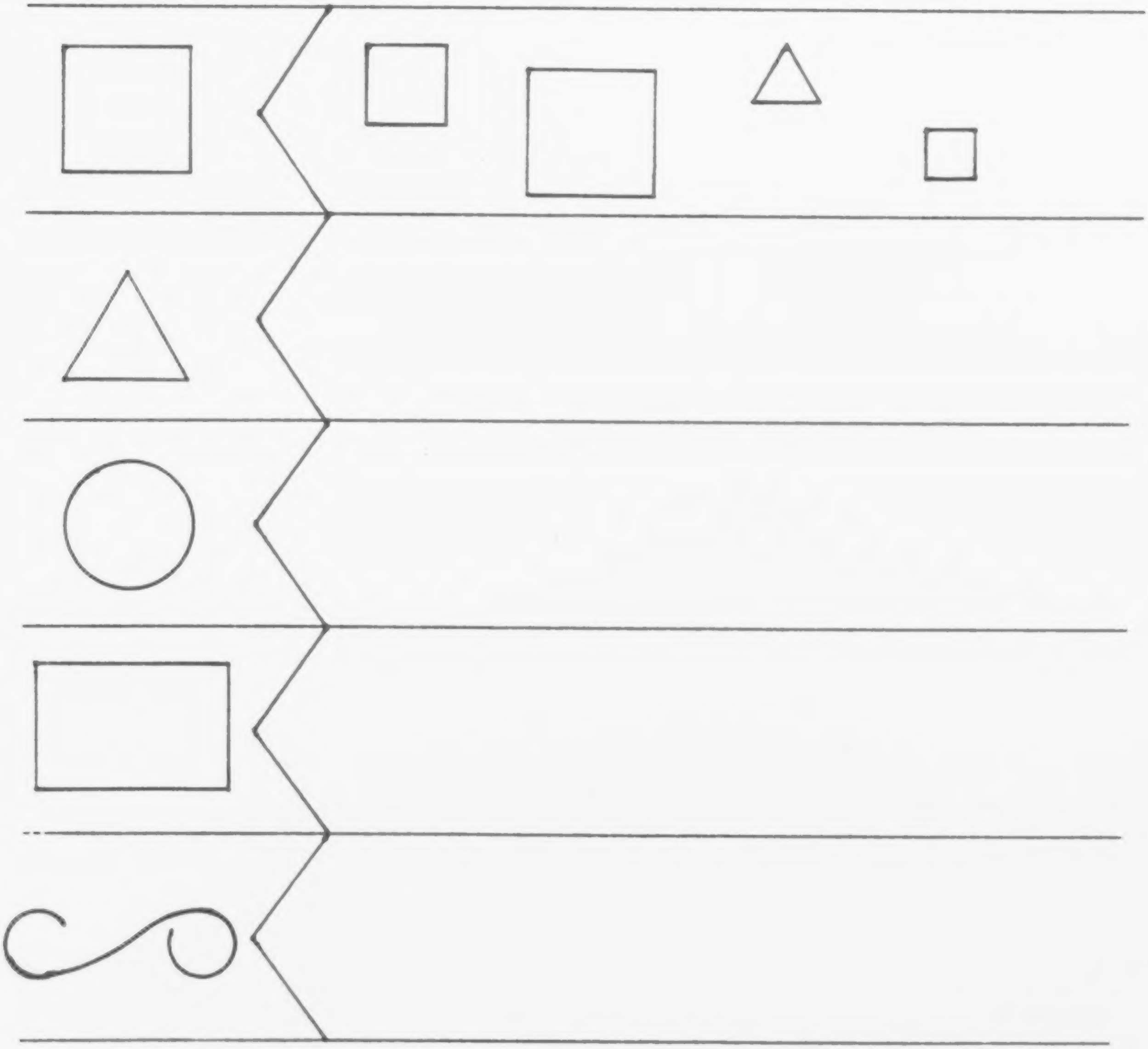
### Prewriting Experience:

PICTURE SKELETONS

1. The picture to the left of the vertical line is the "idea" you are looking for. Which pictures to the right of the line do not match? Why?

PICTURE SKELETONS

Which shape does not belong in the picture skeleton?



WORD SKELETONS

Which word does not belong in the word skeleton?  Why?

dog
- paw
- tail
- growl
- meow
- whiskers

lunch
- milk
- cookie
- ice cream
- soup
- oil

school
- book
- mother
- pencil
- bell
- teacher

car
- ball
- seat
- wheel
- tire
- gas

PHRASE SKELETONS

Which phrase does not tell about the idea?

dinner
- on the stove
- under the bed
- on the table
- in the park
- at the beach

TV
- after dinner
- in the living room
- watching cartoons
- with my family
- in the sky

running
- down the street
- on my nose
- on the playground
- with friends
- at recess

cat
- on the bed
- licking its fur
- playing baseball
- purring loudly
- meowing for dinner

## SENTENCE SKELETONS

Which sentence does not belong with the idea?

cake
Frosting is sweet.
Chocolate is my favorite.
I have one for my birthday.
My cat is warm.
Mother bakes it in the oven.

fish
They like to eat ice cream.
They live in water.
Gills help them breathe.
Fins help them swim.
They come in many colors.

Read each paragraph carefully. Choose the idea that goes with that paragraph.

Many people have birds for pets. They do not need much room. They are easy to feed. They sing and are pretty to look at.

a. singing
b. pets
c. pet birds
d. cages

Boys and girls like to play ball. It is fun. You can hit the ball and run the bases. You can catch the ball.

a. hitting the ball
b. playing ball
c. running the bases
d. boys and girls.

Writing Experience (this is intended to be done orally with the group dictating to the teacher or individual students dictating to teacher or aide.)

1. Select a topic to use as the main idea. Topics from a social studies trip or film or a science project work well.
2. Have students dictate an opening sentence telling what they are going to talk about.
3. Have students dictate sentences telling what they know or have learned about this idea.
4. If students mention sentences which are not related to the idea of the paragraph, discuss them, helping them to see that they are off the subject and cannot be included.
5. Write the paragraphs in proper form and have students copy them on writing paper.

Revising, Editing, Evaluating:

Evaluate students on the relevance of their contributions to the main idea and on their ability to copy the paragraph correctly.

AUDIENCE: Teacher
MODE: Paragraph

SKILL LEVEL: II+
STUDENT LEVEL: 2-5th grade
APPROXIMATE TIME: 3 days

TITLE: Beginning Paragraphs

General Objectives: Students will write a three-sentence paragraph with a topic sentence and two detail sentences.

Specific Objectives: Given a topic sentence, students will be able to add 2 detail sentences to make a paragraph.

Necessary Materials/Equipment: Teacher: overhead projector or large piece of butcher paper, marking pens. Students: paper and pencil.

Vocabulary: Topic sentence, detail sentence, paragraph, margins, indent, capital letters, periods.

Prewriting Experience: Choose a topic...perhaps Disneyland (or another topic which children know about). Fill the paper or transparency with words about Disneyland that the students suggest. Direct them by saying things like, "Name some rides," or "What can you eat there?" or "What Disneyland characters do you see there?"

Precomposing Skills: Then say, "We have a lot of words that we can choose from but today we are only going to write about the rides." On chalkboard write a topic sentence: (example) "I really love the rides at Disneyland." Tell students to think of a sentence using one of the ride words. (Let them orally give several.) Choose the one you want to add to topic sentence and show which words in sentnece directly relate to the topic. Then do the same with another ride word.

Writing Experience: For first experience, students simply copy the paragraph - perfectly! (Margins, capitals, periods, indenting, etc.) Next day, use character words. Example "Disneyland has a lot of funny characters." And repeat first day's plans - always showing how each sentence related to topic. On the 3rd day, you give the topic (food) "The foods at Disneyland are great!" Let the children add the detail sentences by themselves.

## Evaluating/Revising/Editing

For the first two days, simply check to see that paragraphs were copied correctly. Third day, evaluate paragraph (indention, capitals, detail sentences that support topic, and ending punctuation.) Students re-write for perfection.

AUDIENCE: Teacher and peers

SKILL LEVEL: III

MODE: Informational/Practical

STUDENT LEVEL: III+

TIME: 2-3 days

## TITLE: It Breaks My Heart

General Objectives:

Pupils will be able to write clear directions.

Specific Objectives:

1. Generalize directions by looking at the shape of an object.
2. Test the adequacy of their directions by making a model.
3. State importance of clear directions and meaning of clarity.
4. Be able to follow directions.
5. Be able to work together on a project.

Necessary Materials/Equipment:

1. Pencils
2. Paper
3. Scissors
4. Worksheets
5. Heart shaped cake
6. Napkins
7. Forks
8. Plates

Vocabulary:

Sequential
culmination
Clarity
Transitional words

Prewriting Experience:

1. Brainstorm reasons for shape of cake
2. Use pans as clues if necessary
3. Use worksheet pattern to follow oral directions for making heart.

Precomposing Skills:

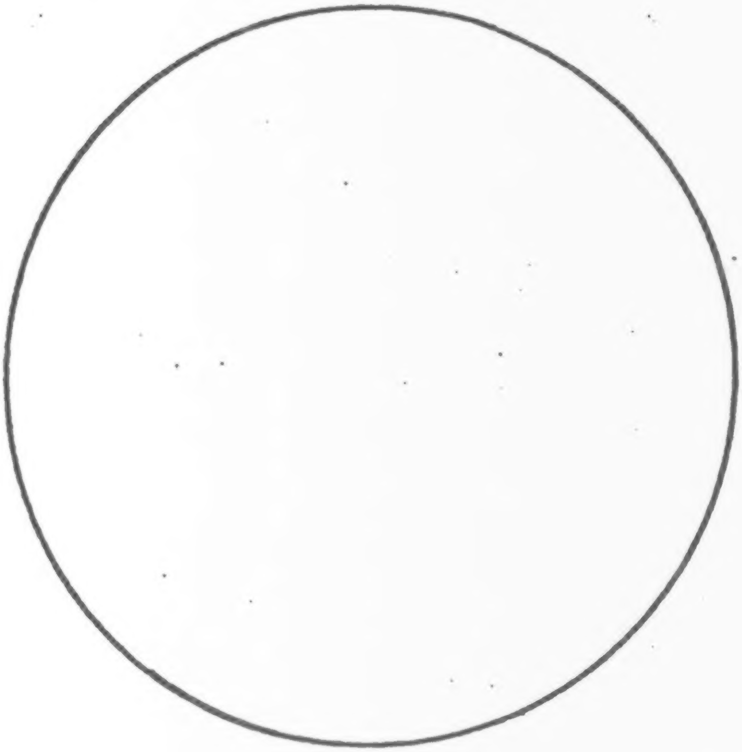
1. Intorduce pattern for paragraph giving directions
2. Use pattern in oral directions.

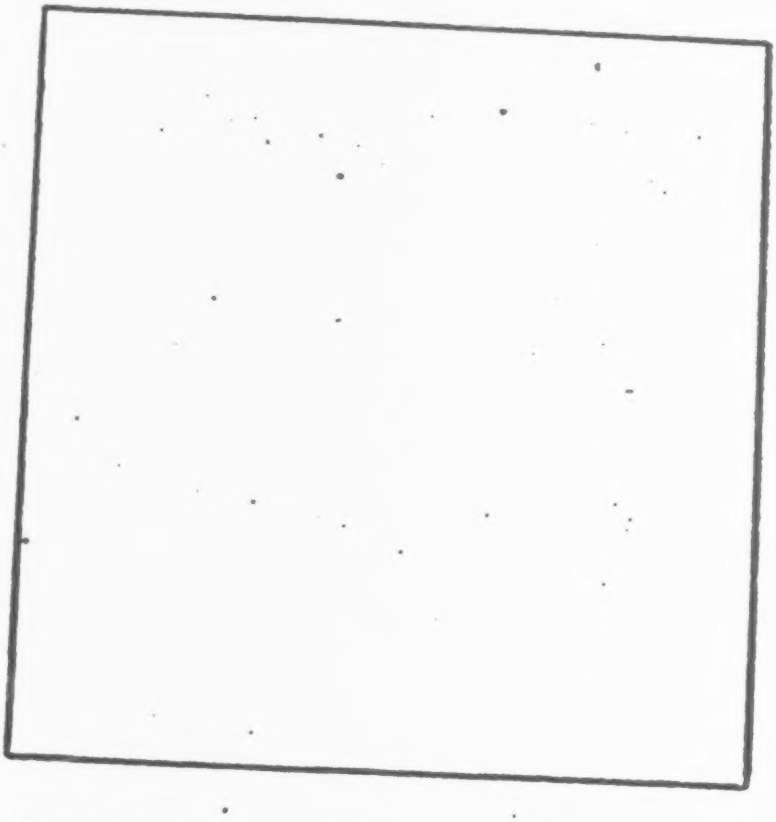
Writing Experience:

1. Discuss importance of clear directions and sequence.
2. Pupils write the directions for making the heart

Evaluation and Revision:

1. Directions may be evaluated as they are exchanged and another child tries to follow them to make the heart.
2. Revise and refine for clarity





AUDIENCE: Peers and Teachers
Time: 5 days
MODE: Paragraph

SKILL LEVEL: IV_VII

STUDENT LEVEL: IV+

## TITLE: The Big Bubble Gum Caper

General Objectives:

Pupils will be able to use language to describe sensory experiences or impressions.

Specific Objectives:

1. Pupils will be able to participate in a sensory experience - chewing bubble gum.
2. Pupils will be able to use sensory/descriptive language to tell about what they experience.

Necessary Materials/Equipment:

1. Bubble gum
2. Pencils
3. Paper

Vocabulary:

senses
taste
hearing
sight
smell
touch
describe
brainstorm
topic sentence

Prewriting Experience:

1. Students will work in small groups (3-5) to brainstorm words that describe bubble gum.
2. The class will categorize the words into sensory groups.

Precomposing Skills:

1. Students will distinguish between main idea and details.
2. Students will demonstrate understanding of each paragraph stating one main idea.
3. Students will identify topic sentences which state main ideas.
4. Conventions of paragraph format will be introduced or reviewed.

Writing Experience:

1. Students will dictate a paragraph describing bubble gum.
2. Students will copy the group paragraph.
3. Using another topic (e.g. popping popcorn) have students write sensory/descriptive paragraphs individually.

Evaluation & Revision:

Paragraph should be evaluated for:

1. Topic sentence
2. One main idea.
3. Conventions as determined by the teacher.

AUDIENCE: PEERS SKILL LEVEL: IV

MODE: Character Sketch STUDENT LEVEL: IV+

APPROXIMATE TIME: 8 class periods

## TITLE: Paragraph Giving Examples

General Objective:

Students will write paragraphs developed by giving examples.

Specific Objectives:

1. Students will apply basic paragraph structure (see Schema at beginning of this section) in their writing.
2. Students will organize the supporting details in their paragraph by giving examples from stories relating to characterization.
3. Students will apply mechanical English skills learned thus far.
4. Students will apply sentence expansion techniques using descriptive words such as adjectives and adverbs.

Materials/Equipment Needed

New Frontiers, Harcourt, Brace, Jovanovich. Paper and pencil.

Mechanical Skills (see Continuum for pages in American Book English):

1. Review beginning and ending sentence punctuation.
2. Review indention of first word in a paragraph.
3. Review expanding sentences by adding adjectives and adverbs (see Section E).

Prewriting Experience

1. Teach the "Characterization" lesson, pp. T324-326, according to the teacher's manual.
2. Teach the story "Coyote Cry", pp. T327-334, according to the teacher's manual.

3. Review with students the three techniques of characterization: author's description, the character's words, and the character's actions.

Writing Experience:

1. Have each student choose a character from the story.
2. Tell students to structure a paragraph about this character according to the following:
    a. Opening sentence naming and describing what kind of person the chosen character is.
    b. Write 2 sentences that prove this based of things the character says in the story.
    c. Write 2 sentences that prove this based on things the character does in the story.

Responding/Editing/Evaluating

Have students exchange papers and answer the following questions about the papers they are reading:

a. Who was the subject of this paragraph?
b. What kind of person was he/she?
c. What did he/she say in the story that shows this?
d. What did he/she do in the story that shows this?

AUDIENCE: Peers
MODE: Paragraph
Time: 5 days

SKILL LEVEL: V-VII
STUDENT LEVEL: V+

Title: Spacey Paragraphs

General Objective:

Students will write a descriptive paragraph organize by space order (near to far or far to near).

Specific Objectives:

1. Students will use basic paragraph structure in writing a descriptive paragraph. (see schema at beginning of section.)
2. Students will organize the supporting details in their paragraphs according to space order moving from objects near to them to those far away or from those far away to near.
3. Students will apply mechanical English skills learned thus far.
4. Students will apply sentence expansion techniques using descriptive words such as adjectives, adverbs, and prepositional phrases.

Materials/Equipment Needed:

Materials needed for art lesson:

Paper and pencil
Large color picture of outdoors (optional)

Mechanical Skills: (see continuum for pages in ABE)

1. Review beginning and ending sentence punctuation.
2. Review indention of first word in a paragraph.
3. Review expanding sentences by adding adjectives, adverbs, and prepositional phrases (see Section E)

Prewriting Experience:

1. Teach an art lesson using perspective (see "Still Life Drawings" lesson in Section 6 of A Sequential Guide to Elementary Art, Colton School District). Emphasize observational skills in relating objects to each other spatially.
2. Read an example of spatial description to the students. (examples in Blazing Trails)

3. Have students locate examples of spatial description in stories they are reading (see number 2 above). Have them identify whether the details are given in near-to-far or far-to-near order.

## Writing Experience:

Use one of the following to stimulate a paragraph giving details about objects moving from near-to-far or far-to-near:

1. the classroom
2. a trip outdoors
3. a large color picture of scenery or a room

## Revising/Editing/Evaluating

Give students a check sheet such as the following to use in peer editing. Have them attach the check sheet to their papers, exchange with another student, and use the checksheet to help in editing their own paragraph.

### Checksheet

1. Is the first word of the paragraph indented? ________
2. Does each sentence begin with a capital letter? ________
   End with the correct mark? ________
3. List all of the adjectives you can find.
4. List all of the adverbs you can find.
5. List all of the prepositional phrases you can find.
6. How is the paragraph organized? near to far? ________
   far to near ________

Editor/s name ____________________

AUDIENCE: Teacher/Peers
MODE: Paragraphs

SKILL LEVEL: VI
STUDENT LEVEL: 6-8
APPROXIMATE TIME: 2 weeks
(Initial instruction)

## TITLE: Paragraph Development - Cause and Effect

General Objective: Write a single paragraph of cause and effect.

Specific Objectives:

1. Students will define cause and effect
2. Students will organize their ideas in outline form using a "T" Diagram.
3. Students will identify transitional words used in cause and effect writing.
4. Students will write a single cause and effect paragraph.
5. Students will edit their own work.

Necessary Materials/Equipment:

1. Story of cause and effect (The Swine Flu Program)
2. "T" Diagram
3. List of transitional words of cause and effect
4. Editing sheet
5. Thesaurus
6. Pencil
7. Paper

Vocabulary:

1. Cause and effect
2. Transitional words

Mechanical Skills: (Refer to English text)

1. Topic sentence
2. Concluding sentence
3. Use of transitional words and phrases
4. Sentence expanding - Compound sentences with a comparative conjunction.
5. Sentence Expanding - Begin one sentence with a prepositional phrase.

Prewriting Experience

Step 1. Teacher introduces key words, cause and effect, and gives meaning of each. (Refer to activity p. 49.)

Step 2. A. Teacher defines the term transitional words (Refer to p. 50).

B. Teacher introduces transitional words and phrases that will be used when writing a cause and effect paragraph (p. 50).

Step 3. A. Teacher introduces the "T" Diagram, a sheet that will help students organize their ideas before writing a cause and effect paragraph. (Activity p. 51 is a master for the teacher's convenience when making copies.)

B. Teacher will model the use of the "T" Diagram. (Refer to the top of p. 52 for the model.)

Step 4 Teacher completes the "T" Diagram with the students (p. 52-54).

Step 5 A. Students read The Swine Flu Program, a passage that they will use to gather information when writing a cause and effect paragraph. (Refer to p. 57.)

B. Students complete the "T" Diagram - a sheet used to organize ideas (p. 58).

*Page 60 is an answer key to the swine flu "T" Diagram.

**Pages 55-56 are master copies of the "T" Diagram and cause and effect paragraph for the teacher's convenience when making student copies throughout the year.

Writing Experience: Students will write a cause and effect paragraph (p. 59). The "T" Diagram about Swine Flu (p. 58) should serve as a guide when writing the paragraph.

Evaluation & Revision:

Step 1. Students proofread the swine flu paragraph using the Pupil Self Proofreading Form as a guide (p. 61).

Step 2. Students make the needed revisions based on the proofreading form.

Step 3. Teacher will evaluate the swine flu paragraph based on the Pupil Self Proofreading Form (p. 61).

# Cause and Effect

# KEY WORDS
# AND
# MEANINGS

| | |
|---|---|
| ° cause | why something happened |
| ° effect | what happened |

**Note to the teacher ...**

When answering a cause and effect question people understand why and how things happen, so that they can produce and control change. Preventing disasters and achieving goals are prime motives for concern with cause and effect.

This method of questioning can be used to discover causes of an event; or trace or predict consequences of a particular action.

# TRANSITIONS

## bridges

Transition words act like a bridge. They lead the readers' thoughts from one idea to another.

Words and phrases of results

thus so for since
because
consequently
as a result
we can conclude

of alternatives

on the one hand
under this condition
under that
viewed another way
from this point of view

of the same time

meanwhile
at the same time
while this is taking place

of probabilities

possibly
probably
in all likelihood

of conditions

in the event that
if this occurs
if we can assume
under the circumstances

of appearances

at first glance
it appears
some would claim
it must seem to some
a close look reveals

Exercise 1 MODEL

Here are three questions. Identify the problem (What happened). List two causes (Why it happened) for each effect in the "T" diagram. Use single words or phrases. The first one has been done for you.

Question: What are the causes of dental cavities?

I. Effect (What happened): causes of dental cavities

| Causes (Why it happened) | |
|---|---|
| | A. eating too many sweets |
| | B. poor brushing habits |

Next, turn the effect into a topic sentence and write it on the line below.

Now, turn each cause from the list into a sentence and write it on the line below the topic sentence.

Topic Sentence: Dental cavities are wide spread among young and old people.

A. It appears that eating too many sweets is a cause of this problem.

B. Poor brushing habits is probably another cause of cavities.

* Make sure the causes support the effect.

** Use transitions to bridge your ideas.

Use another sheet of paper to answer your questions. Follow the diagrams shown above.

How do some students get such good grades in school?

What makes you feel happy?

Here are three questions. Identify the problem (What happened). List two causes (Why it happened) for each effect in the "T" diagram. Use single words or phrases. The first one has been done for you.

Question: ______________________________

I. Effect (What happened): ______________________________

Causes (Why it happened)

A. ______________________________
______________________________

B. ______________________________
______________________________

Next, turn the effect into a topic sentence and write it on the line below.

Now, turn each cause from the list into a sentence and write it on the line below the topic sentence.

Topic Sentence: ______________________________
______________________________

A. ______________________________
______________________________

B. ______________________________
______________________________

* Make sure the causes support the effect.

** Use transitions to bridge your ideas.

PREWRITING/COMPOSING

Exercise 1

Here are three questions. Identify the problem (What happened). List two causes (Why it happened) for each effect in the "T" diagram. Use single words or phrases. The first one has been done for you.

Question: How do some students get good grades?

I. Effect (What happened): ______

Causes (Why it happened)

A. ______

______

B. ______

______

Next, turn the effect into a topic sentence and write it on the line below.

Now, turn each cause from the list into a sentence and write it on the line below the topic sentence.

Topic Sentence: ______

______

A. ______

______

B. ______

______

* Make sure the causes support the effect.

** Use transitions to bridge your ideas.

## Prewriting / Composing

Exercise 1

Here are three questions. Identify the problem (What happened). List two causes (Why it happened) for each effect in the "T" diagram. Use single words or phrases. The first one has been done for you.

Question: What makes you feel happy?

I. Effect (What happened): ____________________

Causes (Why it happened)

A. ____________________

____________________

B. ____________________

____________________

Next, turn the effect into a topic sentence and write it on the line below.

Now, turn each cause from the list into a sentence and write it on the line below the topic sentence.

Topic Sentence: ____________________

____________________

A. ____________________

____________________

B. ____________________

____________________

* Make sure the causes support the effect.

** Use transitions to bridge your ideas.

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# Cause and Effect

## "T" Diagram

Step 1: Construct a "T" diagram. Identify the problem (What happened).

Step 2: a.) Brainstorm all possible causes (Why it happened).
b.) Eliminate any causes that do not support the effect.

1. Effect (What happened): ____________________

Causes
(Why it happened)

A. ____________________

B. ____________________

C. ____________________

D. ____________________

E. ____________________

F. ____________________

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Step 3: After you have filled out the diagram, begin writing your paragraph. Turn the effect into a topic sentence.

Next, turn each cause from the list into a sentence and write it beside the topic sentence, forming a paragraph.

* Use transitional words to help bridge ideas.

Step 4: After you have written a sentence using each cause in the diagram, bring the paragraph to a conclusion. In the conclusion, make a general statement about the effect based on the causes presented in your paragraph.

## Cause and Effect

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Exercise 2

# Cause and Effect

Read the story below, then answer the following question.

What caused the Swine Flu Program to be stopped?

a. Using the story, complete the "T" diagram.

b. Write a paragraph of your own with the help of your diagram. Do not refer back to the story.

* Use transitional words to help bridge ideas.

## *The Swine Flu Program*

*The nationwide swine flu vaccination program of the winter of 1976-1977 was begun with great enthusiasm and fanfare. It was considered to be a great and unique public health measure. Despite all the effort and expense, the program was brought to a complete halt shortly after it got started. Why did this happen? There were a few troubles early in the game. Even before the program got off the ground, some medical authorities publicly expressed their doubts about the necessity for it. Then, there were a few problems in the mass manufacture of the vaccine. Much more serious in its effect, shortly after the shots were actually begun, a few people who had received them died of heart attacks. Though many experts claimed there was no connection, the people began to stay away in droves from the centers where the shots were given. Finally, some recipients of the shots developed a rare paralytic disease. That was the knockout punch for the swine flu program.* (Levy, 1977)

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**Prewriting**
Exercise 2

______________________

# Cause and Effect

## "T" Diagram

Step 1: Construct a "T" diagram. Identify the problem (What happened).

Step 2: a.) Brainstorm all possible causes (Why it happened).
b.) Eliminate any causes that do not support the effect.

1. Effect (What happened): ______________________

Causes
(Why it happened)

A. ______________________
______________________
______________________

B. ______________________
______________________
______________________

C. ______________________
______________________
______________________

D. ______________________
______________________
______________________

E. ______________________
______________________
______________________

F. ______________________
______________________
______________________

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Exercise 2

Step 3: After you have filled out the diagram, begin writing your paragraph. Turn the effect into a topic sentence.

Next, turn each cause from the list into a sentence and write it beside the topic sentence, forming a paragraph.

* Use transitional words to help bridge ideas.

Step 4: After you have written a sentence using each cause in the diagram, bring the paragraph to a conclusion. In the conclusion, make a general statement about the effect based on the causes presented in your paragraph.

## Cause and Effect

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**Prewriting**

Exercise 2 Answer Key

# Cause and Effect

## "T" Diagram

Step 1: Construct a "T" diagram. Identify the problem (What happened).

Step 2: a.) Brainstorm all possible causes (Why it happened).
b.) Eliminate any causes that do not support the effect.

I. Effect (What happened): vaccination program stopped

Causes
(Why it happened)

A. medical authorities expressed their doubts about it.

B. problems in the manufacture of the vaccine

C. after shots, people died of heart attacks

D. after shots, some people developed a rare paralytic disease

E.

F.

BEST COPY AVAILABLE

# Pupil Self-Proofreading Form

I have checked my paper for the following details:

I. Manuscript Form

- A. Margins ____
- B. Neatness ____
- C. Indentations ____

II. Mechanics

- A. Capitalization ____
- B. Punctuation ____
- C. Grammar ____
- D. Spelling ____

III. Organization and Content

- A. Sentence Completeness ____
- B. Topic Sentence ____
- C. Supporting sentences follow your outline and flow logically ____
- D. Transitions help bridge ideas ____
- E. Good vocabulary to fit ideas ____
- F. One compound sentence ____
- G. One sentence begins with a prepositional phrase ____
- H. Conclusion ____

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AUDIENCE: Teacher
MODE: Expository Writing

SKILL LEVEL: VII
STUDENT LEVEL: 7-8
APPROXIMATE TIME: 2 weeks (Initial Instruction)

## TITLE: Paragraph Development - Compare and Contrast

General Objectives: Write a single paragraph of comparison and contrast.

Specific Objectives:

1. Students will define compare and contrast
2. Students will organize points being compared on an organizational frame.
3. Students will identify transitional words used in writing a paragraph of comparison and contrast.
4. Students will write a paragraph of comparison and contrast.
5. Students will edit their own work.

Necessary Materials/Equipment:

1. List of transitional words
2. Organizational frame
3. Stories of comparison and contrast - The Turtle and the Tank and The Farmer Today
4. Editing Sheet
5. Thesaurus
6. Pencil
7. Paper

Vocabulary:

1. Teacher introduces key words, comparison and contrast, and gives the meaning of each. (Refer to activity p. 64.)
2. A. Teacher defines the term transitional words (p. 65).
   B. Teacher introduces transitional words and phrases that will be used when writing a paragraph of comparison and contrast (p. 65).

Mechanical Skills: (Refer to English Text)

1. Use of transitional words and phrases
2. Sentence combining

Prewriting Experience:

Step 1. Teacher introduces the Organizational Frame, a sheet that will help students organize their ideas before writing a paragraph of comparison and contrast (Refer to p. 66).

*Pages 66-67 are master copies of the Organizational Frame and comparison and contrast paragraph for the teacher's convenience when making student copies throughout the year.

Step 2. Practice organizing thoughts using the Organizational Frame of comparison and contrast. (P. 68-74.)

A. Teacher will model the use of the organizational Frame (refer to p. 69).

B. Teacher will model writing a paragraph of comparison and contrast using the organizational frame (p. 70).

C. Teacher and students will complete the organizational frames and write group paragraphs of comparison and contrast (p. 71-74).

Step 3. Students will read the passage about the military tank and the turtle. (P. 75.)

Step 4. Student will use the Organizational Frame to compare the turtle and the tank (p. 76).

*Answer key for this frame is on page 78.

Writing Experience:

Step 1. Students will write a paragraph of comparison and contrast (p. 77). The organization frame on page 76 should serve as a guide when writing the paragraph.

* Exercise 3: The Farmer Today (p. 79-82) Follow Prewriting and Writing Experience Steps listed above.

Evaluation & Revision:

Step 1. Students proofread the paragraph using the Pupil Self Proofreading Form as a guide (p. 83).

Step 2. Students make the needed revisions based on the proofreading form (p. 83).

Step 3. Teacher will evaluate the paragraph based on the Pupil Self Proofreading Form (p. 82).

# Comparisons and/or Contrasts

# KEY WORDS
# AND
# MEANINGS

| | | |
|---|---|---|
| ° compare | a.) | similarities; likenesses |
| | b.) | examine to establish likeness and differences |
| ° contrast | a.) | differences |

**Note to the teacher ...**

When answering a question of comparison and/or contrast, people make an assessment of similarities and differences.

Comparisons are used to a) explain the unfamiliar, for example, compare the English game of cricket to American baseball. In this kind of comparison the readers' knowledge of baseball provides a basis for his understanding of something new, cricket or b) examine similarities and differences between two or more objects.

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# Comparisons and/or Contrast

## TRANSITIONS

### bridges

Transition words act like a bridge. They lead the readers' thoughts from one idea to another.

Words to show similarity between ideas:

in the same way
similarity
likewise
the same way
like
just as

Words to connect contrasting ideas:

still
yet
nevertheless
though
even so
still
even though
on the one hand
on the contrary
otherwise
instead (of)
rather
unlike
different from
less than
on the other hand

Sentence structures used to emphasize comparisons and/or contrasts

1. Although ________, ________.
2. ________, whereas ________.
3. Unlike ________, ________.
4. ________, but ________.
5. ________; on the other hand, ________.
6. ________; however, ________.
7. Not only ________, but also ________.
8. Then ________; now ________.

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[illegible]

# Comparisons and/or Contrasts

## Organizational Frame

Step 1: Decide what will be compared.

| Members of Comparison | |
|---|---|
| | |

Step 2: Construct a comparison frame. Decide what points will be compared. Points of similarity are given a (+) and points of difference are given a (-) based on the explanation of the points being compared.

| | A | | B | C |
|---|---|---|---|---|
| | Points of Comparison | (+/-) | Members of Comparison | |
| Frame | | | Explain points being compared | |
| 1 | | (   ) | | |
| 2 | | (   ) | | |
| 3 | | (   ) | | |
| 4 | | (   ) | | |

Step 3: After you have filled out the frame, begin writing your comparison. The topic sentence should summarize the main points of your comparison (column A).

* Use transitional words and phrases to help bridge ideas.

Next, write the second sentence of your paragraph using the information from Frame 1. Incorporate the ideas from columns A, B, and C. When you have covered all of the points, go on to the third sentence (Frame 2), etc...

Step 4: After you have written a sentence using each frame, bring the paragraph to a conclusion. In the conclusion, make some general observations about the members being compared (column A).

## Comparisons and/or Contrasts

Exercise 1 ______________________________

# Comparisons and/or Contrasts

Below are three things that can be compared and/or contrasted. Complete an organizational frame, then write a paragraph of comparison for each set. The first one has been done for you.

1. orange-lemon

2. book-movie

3. winter sport-summer sport

# Comparisons and/or Contrasts

## Organizational Frame

Step 1: Decide what will be compared.

| Members of Comparison | |
|---|---|
| orange | lemon |

Step 2: Construct a comparison frame. Decide what points will be compared. Points of similarity are given a (+) and points of difference are given a (-) based on the explanation of the points being compared.

| | A | | B | C |
|---|---|---|---|---|
| Frame | Points of Comparison | (+/-) | Members of Comparison<br>orange<br>Explain points being compared | <br>lemon |
| 1 | color | (−) | orange | yellow |
| 2 | taste | (−) | sweet | sour |
| 3 | fruit group | (+) | citrus | citrus |
| 4 | insides | (+) | juicy | juicy |

**Step 3:** After you have filled out the frame, begin writing your comparison. The topic sentence should summarize the main points of your comparison (column A).

* Use transitional words and phrases to help bridge ideas.

Next, write the second sentence of your paragraph using the information from Frame 1. Incorporate the ideas from columns A, B, and C. When you have covered all of the points, go on to the third sentence (Frame 2), etc...

**Step 4:** After you have written a sentence using each frame, bring the paragraph to a conclusion. In the conclusion, make some general observations about the members being compared (column A).

## Comparisons and/or Contrasts

An orange and a lemon are similar in two ways and are different in two ways. Unlike the orange color on the skin of an orange, the lemon has a yellow skin. The orange tastes sweet, whereas the lemon is sour. Both kinds of fruit belong to the citrus family and they are both juicy inside. The color and taste of an orange and lemon differ; however, their insides are the same and they come from the same food group.

# Comparisons and/or Contrasts

## Organizational Frame

Step 1: Decide what will be compared.

| Members of Comparison | |
|---|---|
| book | movie |

Step 2: Construct a comparison frame. Decide what points will be compared. Points of similarity are given a (+) and points of difference are given a (-) based on the explanation of the points being compared.

| | A | | B | C |
|---|---|---|---|---|
| Frame | Points of Comparison | (+/-) | Members of Comparison<br>Explain points being compared | |
| 1 | | (   ) | | |
| 2 | | (   ) | | |
| 3 | | (   ) | | |
| 4 | | (   ) | | |

**Composing**

Exercise 1

Step 3: After you have filled out the frame, begin writing your comparison. The topic sentence should summarize the main points of your comparison (column A).

* Use transitional words and phrases to help bridge ideas.

Next, write the second sentence of your paragraph using the information from Frame 1. Incorporate the ideas from columns A, B, and C. When you have covered all of the points, go on to the third sentence (Frame 2), etc...

Step 4: After you have written a sentence using each frame, bring the paragraph to a conclusion. In the conclusion, make some general observations about the members being compared (column A).

## Comparisons and/or Contrasts

# Comparisons and/or Contrasts

## Organizational Frame

Step 1: Decide what will be compared.

| Members of Comparison | |
|---|---|
| winter sport | summer sport |

Step 2: Construct a comparison frame. Decide what points will be compared. Points of similarity are given a (+) and points of difference are given a (-) based on the explanation of the points being compared.

| | A | | B | C |
|---|---|---|---|---|
| Frame | Points of Comparison | (+/-) | Members of Comparison<br>______<br>Explain points being compared | ______ |
| 1 | | ( ) | | |
| 2 | | ( ) | | |
| 3 | | ( ) | | |
| 4 | | ( ) | | |

Exercise 1

Step 3: After you have filled out the frame, begin writing your comparison. The topic sentence should summarize the main points of your comparison (column A).

* Use transitional words and phrases to help bridge ideas.

Next, write the second sentence of your paragraph using the information from Frame 1. Incorporate the ideas from columns A, B, and C. When you have covered all of the points, go on to the third sentence (Frame 2), etc...

Step 4: After you have written a sentence using each frame, bring the paragraph to a conclusion. In the conclusion, make some general observations about the members being compared (column A).

## Comparisons and/or Contrasts

Exercise 2

# Comparisons and/or Contrasts

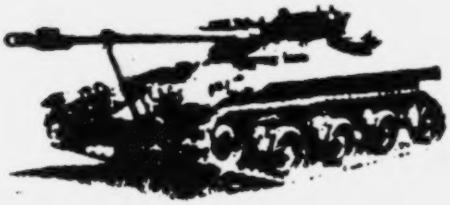
Read the paragraph, then answer the following question.

How can a turtle and a military tank be compared?

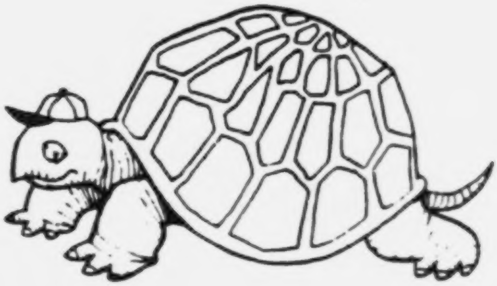
a. Using the story, complete an organizational frame.

b. Write a paragraph of your own with the help of your frame. Do not refer back to the story.

* Use transitional words to help bridge ideas.



*The turtle is like a military tank. Both are protected by thick armor. The observer in the tank turret will duck his head inside the protective armor when danger threatens. The turtle does the same. The turtle's short, powerful legs, like the caterpillar treads of the tank, move him forward slowly but surely over almost any obstacle. Turtle and tank are powerful, slow, clumsy. Flipped over on their backs, the natural creature and the mechanical one are equally helpless. There the resemblance ends. The turtle means harm to no one, but the tank's mission is destruction.* (Levy, 1977)



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Exercise 2

# Comparisons and/or Contrasts

## Organizational Frame

Step 1: Decide what will be compared.

| Members of Comparison | |
|---|---|
| ____________________ | ____________________ |

Step 2: Construct a comparison frame. Decide what points will be compared. Points of similarity are given a (+) and points of difference are given a (-) based on the explanation of the points being compared.

| | A | | B | C |
|---|---|---|---|---|
| | Points of Comparison | (+/-) | Members of Comparison | |
| | | | __________ | __________ |
| Frame | | | Explain points being compared | |
| 1 | | (   ) | | |
| 2 | | (   ) | | |
| 3 | | (   ) | | |
| 4 | | (   ) | | |

Step 3: After you have filled out the frame, begin writing your comparison. The topic sentence should summarize the main points of your comparison (column A).

* Use transitional words and phrases to help bridge ideas.

Next, write the second sentence of your paragraph using the information from Frame 1. Incorporate the ideas from columns A, B, and C. When you have covered all of the points, go on to the third sentence (Frame 2), etc...

Step 4: After you have written a sentence using each frame, bring the paragraph to a conclusion. In the conclusion, make some general observations about the members being compared (column A).

## Comparisons and/or Contrasts

# Comparisons and/or Contrasts

## Organizational Frame

Step 1: Decide what will be compared.

| Members of Comparison | |
|---|---|
| turtle | military tank |

Step 2: Construct a comparison frame. Decide what points will be compared. Points of similarity are given a (+) and points of difference are given a (-) based on the explanation of the points being compared.

| | A | | B | C |
|---|---|---|---|---|
| | Points of Comparison | (+/-) | Members of Comparison<br>turtle | military tank |
| Frame | | | Explain points being compared | |
| 1 | protection | ( + ) | thick armor (shell) | same-metal |
| 2 | when danger threatens | ( + ) | ducks head in protective armor-shell | (same) |
| 3 | movement | ( + ) | helpless when flipped on back | (same) |
| 4 | life's mission | ( – ) | means no harm | destructive |

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Exercise 3

# Comparisons and/or Contrasts

Read the story. Then write a paragraph comparing Mr. Morzello to Mr. Lopez. Remember to make an organizational frame before writing the paragraph.

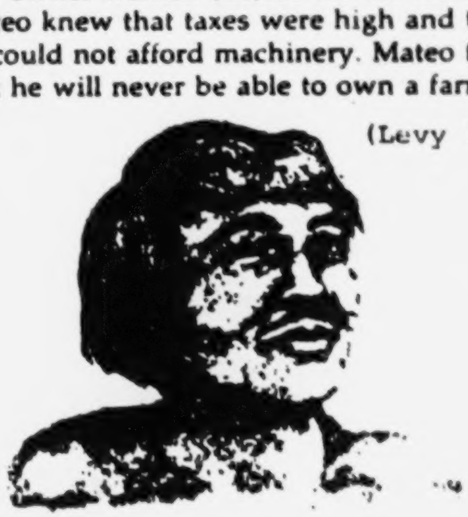
## The Farmer Today

### Two Farmers

[1] At 85, Lorenzo Morzello is very proud. He left Italy at the end of World War I and settled in California. Lorenzo worked in the fields and saved $600. He used the money to buy eight hectares of land. With little equipment, Lorenzo, his wife, and his son worked ten hours a day, seven days a week. They bought more land when they could. Today, Lorenzo and his son grow grapes on 60 hectares. They are not rich, but each lives in a nice house. Lorenzo is a farmer who worked hard, saved money, and owns his own land.

[2] Today, Mateo Lopez, 31, works in the California fields. He can only dream about owning his own farm. Recently, Mateo found eight hectares that were for sale. The owner wanted $20,000 for the land. Mateo knew that taxes were high and that he could not afford machinery. Mateo feels that he will never be able to own a farm.

(Levy 197



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**Prewriting**

Exercise 3

# Comparisons and/or Contrasts

## Organizational Frame

Step 1: Decide what will be compared.

| Members of Comparison | |
|---|---|
| | |

Step 2: Construct a comparison frame. Decide what points will be compared. Points of similarity are given a (+) and points of difference are given a (-) based on the explanation of the points being compared.

| | A | | B | C |
|---|---|---|---|---|
| Frame | Points of Comparison | (+/-) | Members of Comparison<br>Explain points being compared | |
| 1 | | ( ) | | |
| 2 | | ( ) | | |
| 3 | | ( ) | | |
| 4 | | ( ) | | |

______________________________

Step 3: After you have filled out the frame, begin writing your comparison. The topic sentence should summarize the main points of your comparison (column A).

* Use transitional words and phrases to help bridge ideas.

Next, write the second sentence of your paragraph using the information from Frame 1. Incorporate the ideas from columns A, B, and C. When you have covered all of the points, go on to the third sentence (Frame 2), etc...

Step 4: After you have written a sentence using each frame, bring the paragraph to a conclusion. In the conclusion, make some general observations about the members being compared (column A).

# Comparisons and/or Contrasts

______________________________

______________________________

______________________________

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# Comparisons and/or Contrasts

## Organizational Frame

Step 1: Decide what will be compared.

| Members of Comparison | |
|---|---|
| Mr. Morzello | Mr. Lopez |

Step 2: Construct a comparison frame. Decide what points will be compared. Points of similarity are given a (+) and points of difference are given a (-) based on the explanation of the points being compared.

| | A | | B | C |
|---|---|---|---|---|
| | Points of Comparison | (+/-) | Members of Comparison | |
| | | | Mr. Morzello | Mr. Lopez |
| Frame | | | Explain points being compared | |
| 1 | age | (−) | 85 | 31 |
| 2 | occupation | (+) | farmer | farmer |
| 3 | cost of land | (−) | after World War I: 8 hectars $600 | today: 8 hectars $20,000 |
| 4 | land owned today | (−) | 60 hectars | cannot afford to buy land |

# Pupil Self-Proofreading Form

I have checked my paper for the following details:

I. Manuscript Form
  - A. Margins ___
  - B. Neatness ___
  - C. Indentations

II. Mechanics
  - A. Capitalization
  - B. Punctuation
  - C. Grammar
  - D. Spelling

III. Organization and Content
  - A. Sentence Completeness ___
  - B. Topic Sentence ___
  - C. Supporting sentences follow your outline and flow logically
  - D. Transitions help bridge ideas
  - E. Good vocabulary to fit ideas ___
  - F. Sentence variety
  - G. Two simple sentences were combined
  - H. Conclusion

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## PROOFREADING FORM

|  |  |  |  | Peer | Self | Teacher |
|---|---|---|---|---|---|---|
| 1. | Margins (all four sides) |  | +1 |  |  |  |
| 2. | Indent each paragraph |  | +1 |  |  |  |
| 3. | Words (250-500) |  | +1 |  |  |  |
| 4. | Complete sentences |  | +2 |  |  |  |
| 5. | Sentence fragments | (For each) | -1 |  |  |  |
| 6. | Introductory paragraph<br>a. Interest reader |  | +2 |  |  |  |
|  | b. Topic sentence |  | +2 |  |  |  |
| 7. | Body<br>a. Topic Sentences |  | +5 |  |  |  |
|  | b. Supporting details |  | +5 |  |  |  |
| 8. | Concluding paragraph |  | +2 |  |  |  |
| 9. | Proper title - underlined |  | +1 |  |  |  |
| 10. | Supported theme:<br>______________________________ |  | +2 |  |  |  |
| 11. | No dead words |  | +1 |  |  |  |
| 12. | Improved vocabulary - used thesaurus |  | +1 |  |  |  |
| 13. | Transitions were used |  | +4 |  |  |  |
| 14. | Spelling (all correct) |  | +2 |  |  |  |
| 15. | Punctuation (all correct) |  | +2 |  |  |  |
| 16. | Prepositional phrase begins/sentence |  | +1 |  |  |  |
| 17. | Appositive |  | +1 |  |  |  |
| 18. | One side of paper, in ink and neat or |  | -1 |  |  |  |

Proofreading Form

## BIBLIOGRAPHICAL ENTRIES EDITING SHEET

| | | | Self Check | Grader's Signature | Teacher |
|---|---|---|---|---|---|
| (+1) | 1. | Write Bibliography for the title | | | |
| (+1) | 2. | Leave two blank lines after the title | | | |
| (+2) | 3. | Entries are arranged in alphabetical order according to the author's last name. If no author is given, then the first word of the title is used. | | | |
| (+1) | 4. | Reverse - indentation (author's name extends to the left margin and all other lines are indented five spaces.) | | | |
| (+1) | 5. | Single space within each entry. | | | |
| (+1) | 6. | Leave one blank line between entries. | | | |
| (+1) | 7. | "Do not" number the entries. | | | |
| (+2) | 8. | Capital letters are placed properly | | | |
| | | "ORDER OF INFORMATION AND PUNCTUATION" | | | |
| (+2) | 9. | Author's last name (comma) | | | |
| (+2) | 10. | His first name (period) | | | |
| (+3) | 11. | Title of book (underlined/period) | | | |
| (+2) | 12. | City of publication (colon) | | | |
| (+2) | 13. | Publisher (comma) | | | |
| (+2) | 14. | Year of publication (period) | | | |

"SAMPLE BIBLIOGRAPHICAL ENTRIES"

Harper's Bazaar Beauty Book. New York: Appleton-Century-Crafts, 1959.

Newberry, Louis, Hair Style Design. Los Angeles: Newberry Publishers, 1946.

## CONTENTS

## MULTI-PARAGRAPH COMPOSITIONS

Level VII: Basic 5 paragraph form

Transitions

Level VIII: Opening paragraphs

Closing paragraphs

# SCHEMA

## MULTI-PARAGRAPH COMPOSITIONS

Opening paragraph: States the thesis (main idea) of the entire composition.

Body (middle paragraph): Develops the details or arguments connected with the thesis.

Final paragraph: Summarizes and/or presents conclusions based upon the details or arguments.

AUDIENCE: Peers & Teacher
MODE: Paragraph and Essay
TIME: 6 class periods

SKILL LEVEL: 7th level
STUDENT LEVEL: 5+

## TITLE: 5 Steps to an Essay

General Objectives:

1. Students will write a 5 paragraph essay.
2. Students will apply appropriate mechanical English skills in their writing.

Spedific Objectives:

1. Students will write a one paragraph character sketch according to the pattern given below.
2. Students will demonstrate command of the question to statement transformation by turning a question into a topic sentence.
3. Students will identify character traits in literary characters and real people.
4. Students will write three paragraphs giving details to expand and to specify appearance, personality, and preferences of their subject.
5. Students will use transformational words or phrases between paragraphs
6. Students will apply appropriate usage, grammar, capitalization, and punctuation skills in their writing.

Necessary Materials/Equipment:

Reading or literature books
Class sets of accompanying worksheets
Pencils
Paper

Vocabulary:

essay
transitional words/phrases
character sketch
personality, appearance

Mechanical Skills:

Question --- Statement transformation

(see Skills Continuum for page numbers in MacMillan English)

Prewriting Experience:

1. Read the first ____ pages of Johnny Tremain aloud.
2. Make a 3 column chart on the chalkboard. Label the columns "Appearance," "Personality," "Likes/Dislikes." Have the class recall all of the details about Johnny which fit into htese columns. Record them in the appropriate column.
3. As a class write a simple paragraph which follows this pattern:

   Sentence 1 (Topic sentence) - identify the main character from the story by answering the question "How does this author develop the main character?"

   Sentence 2 - write 1 sentence about his/her appearance (use details from chart)

   Sentence 3 - write 1 sentence about his/her personality (use details from chart)

   Sentence 4 - write 1 sentence about his/her likes or dislikes (use details from chart)

   Sentence 5 - write one sentence to summarize

Writing Experience:

Assign all steps from prewriting experience using a fictional story from the reader or literature book. Appropriate stories are suggested in the Continuum chart.

Prewriting Experience:

1. As a group, take the one sentence you wrote about Johnny Tremain's personality. Using it as a topic sentence for a new paragraph, have students create 3 or 4 more sentences giving details about his personality.
2. Repeat this strategy for the sentences on appearance and likes/dislikes.

Writing Experience:

Assign eht above steps to be done with the story assigned from the reader or literature book.

Prewriting Experience:

Fit these 3 paragraphs into a form similar to page G-6 .

1. Emphasize the way the original one paragraph pattern (see above) has expanded into a 5 paragraph essay.
2. Show how transitional words ("first," "another way," "in addition") were used to make the essay easier for the reader to understand.

Writing Experience:

Prepare a blank form for each student similar to page G-6 . Have them complete the form for the story you assigned them. Then have them copy their essay on a regular piece of writing paper applying appropriate English skills.

Revising, Editing, Evaluating:

1. Before they recopy their essays, have students exchange papers using a form similar to page G-7 to peer edit.
2. After correcting errors pointed out in step 1, have students copy their essays on regular writing paper.
3. Evaluate recopied essays on how well each of the paragraphs in the body of the essay are developed, whether they stay on the topic, and appropriate mechanical skills.

There are several ways in which the author builds the main character, Johnny, in the book Johnny Tremain.

First______________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

Another way________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

In addition________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

Writers use several techniques to develop characters. Among these are descriptions of their personalities, appearance, and likes and dislikes.

Peer Editing Sheet

Your name____________________

1. Complete this outline listing details for the paper you are reading:

   I. Personality

      A.

      B.

      C.

   II. Appearance

      A.

      B.

      C.

   III. Likes/Dislikes

      A.

      B.

      C.

2. List any facts that were off the topic of the paragraph.

3. List the numbers of the lines where you saw mechanical mistakes.

AUDIENCE: Teacher/Peers
MODE: Multi-paragraph: Introduction
TIME: 3-4 weeks

SKILL LEVEL: 7
STUDENT LEVEL: 7-8

## TITLE: Writing an Introductory Paragraph

General Objectives:

Write an introductory paragraph for a multi-paragraph composition.

Specific Objectives:

1. Students will review the use of a topic sentence in a single paragraph
2. Students will identify good topic sentences
3. Students will be taught the concepts of the "thesis sentences last."
4. Students will compare the topic sentence to the thesis sentence
5. Students will learn to structure the introductory paragraph to catch the reader's interest
6. Students will write introductory paragraphs

Necessary Materials/Equipment:

1. Copies of student worksheets taken from this lesson
2. Overhead projector if using transparency
3. Charts: Suggested for teacher models - optional
4. Pencil
5. Paper
6. Proofreading sheet

Vocabulary:

1. Topic sentence
2. Thesis sentence

Mechanical Skills:

Nothing new is being introduced

Prewriting Experience:

1. Define good topic sentence
2. Identify good topic sentences
3. Teach thesis sentence last pattern in the introductory paragraph
4. Compare topic sentence with these sentence
5. Model making a spoke outline
6. Model writing thesis sentence
7. Teach 3 methods of interesting the reader
8. Model introductory paragraphs: thesis sentence last pattern
9. Make a group spoke outline
10. Students each make their own spoke outline

Writing Experience:

1. Write a group introductory paragraph
2. Students write their own introductory paragraph using the thesis-sentence last pattern.

Evaluation and Revision:

Step 1 Student proofreads the paragraph using his/her Proofreading Form as a guide.

Step 2 A peer proofreads the paragraph - marking the proofreading form

Step 3 Student makes the needed revisions until he/she feels he/she has achieved total number of points on the form.

Step 4 Teacher evaluates the paragraph based on the proofreading form.

Prewriting Model

NOTE: Students will need to be able to see the sentences as they are discussed.

TO BE duplicated...transparency...or chart

## TOPIC SENTENCES

A good topic sentence is like a good title. It tells the reader the central point or idea. Moreover, a good topic sentences does more than introduce a topic. It says something about the topic as well. Read the following pairs of topic sentences. Which sentence do you think is the better one in each pair? Why?

1. a) I will now discuss the plot of the novel.
   b) The quick turns in the action and the constant surprises make the plot a suspenseful one.
2. a) This paragraph will consider some customs of the Korean people.
   b) The Korean people have some strange customs.
3. a) Let us turn now to my brother Harry.
   b) Harry, my oldest brother, is a bundle of miseries.

The second sentence in each pair is the better one. It not only introduces a topic but also says something about it. The reader knows more than simply what the topic is to be. He also knows the central thought of the whole paragraph.

A good paragraph is like a package. It contains (1) reasons, (2) examples, (3) comparisons, or (4) information of other kinds. It is tied together with a strong topic sentence. The knot is an easy one, so that the reader merely has to pull the string for all to become clear.

Potter 1975

Prewriting Student Worksheet

## Bad and Good Topic Sentences

A. Circle the letter of the topic sentences you consider the better one in each pair. Correct papers as a group.

1. a) Now I would like to end my paper with a short paragraph on the Girl Scouts.

   b) Finally, the Girl Scouts in our community give countless hours to improving many things.

2. a) Another result of poverty is stealing.

   b) The next thing this paper will consider is stealing.

3. a) First I will discuss the dictionary.

   b) A good dictionary is a must for any writer.

4. a) A good diet is important for several reasons.

   b) There is one thing that is very important and that is maintaining a proper diet.

5. a) We come now to the all important subject of sports.

   b) Sports, too, are a needed part of a good school program.

Potter 1975

B. Draw two lines under the topic which is being introduced.

C. Draw one line under what is being said about the topic.

NOTE: A good topic sentence

1. Introduces the topic
2. Tells something about the topic

Answer Key

## Bad and Good Topic Sentences

A. Circle the letter of the topic sentence you consider the better one in each pair.

1. a) Now I would like to end my paper with a short paragraph on the Girl Scouts.

   [✓ b)] Finally, the Girl Scouts in our community give countless hours to improving many things.

2. [✓ a)] Another result of poverty is stealing.

   b) The next things this paper will consider is stealing.

3. a) First I will discuss the dictionary.

   [✓ b)] A good dictionary is a must for any writer.

4. [✓ a)] A good diet is important for several reasons.

   b) There is one thing that is very important and that is maintaining a proper diet.

5. a) We come now to the all important subject of sports.

   [✓ b)] Sports, too, are a needed part of a good school program.

C. Closure: What are the two functions of a good topic sentence?

1. Introduces the topic.
2. Says something about the topic.

Prewriting: Student Worksheet

Writing Good Topic Sentences

On your paper write topic sentences for the following incomplete paragraphs:

1. It contains twenty-seven small bones, including these in the wrist. Thousands of nerve endings help sense heat, cold, and pressure. Working together, the thumb and the four fingers can squeeze with a force of about a hundred pounds. Yet these same thumb and fingers are able to play a violin or repair a watch.

2. During a football game all the players are continually in motion, but in baseball the players spend most of their time just standing around. Anything can happen at any moment in football, while baseball is more predictable. The crowd at a football game is likely to be larger and more enthusiastic than the average baseball crowd. Also, football demands more strategy than baseball.

3. Total costs exceed $23 billion a year, with $400 million spent on advertisements aimed at children. A single TV commercial can cost as much as a quarter of a million dollars. Most of the money is spent on television, but newspapers, magazines, radio, direct mail and even billboards also account for part of the total cost. The business is shared by over 6,000 companies who see to it that the average American is exposed to over 500 advertisements a day.

Potter 1975

Prewriting: Student Worksheet

ANSWER KEY
NOTE: Accept any logical answer

Writing Good Topic Sentences

On your paper write topic sentences for the following incomplete paragraphs:

The hand is an amazing part of the body.

1. It contains twenty-seven small bones, including these in the wrist. Thousands of nerve endings help sense heat, cold, and pressure. Working together, the thumb and the four fingers can squeeze with a force of about a hundred pounds. Yet these same thumb and fingers are able to play a violin or repair a watch.

Football is different from baseball in a number of ways.

2. During a football game all the players are continually in motion, but in baseball the players spend most of their time just standing around. Anything can happen at any moment in football, while baseball is more predictable. The crowd at a football game is likely to be larger and more enthusiastic than the average baseball crowd. Also, football demands more strategy than baseball.

The advertizing business spends an incredibly large amount of money for its exposure.

3. Total costs exceed $23 billion a year, with $400 million spent on advertisements aimed at children. A single TV commercial can cost as much as a quarter of a million dollars. Most of the money is spent on television, but newspapers, magazines, radio, direct mail and even billboards also account for part of the total cost. The business is shared by over 6,000 companies who see to it that the average American is exposed to over 500 advertisements a day.

Potter 1975

Diagram, transparency or chart

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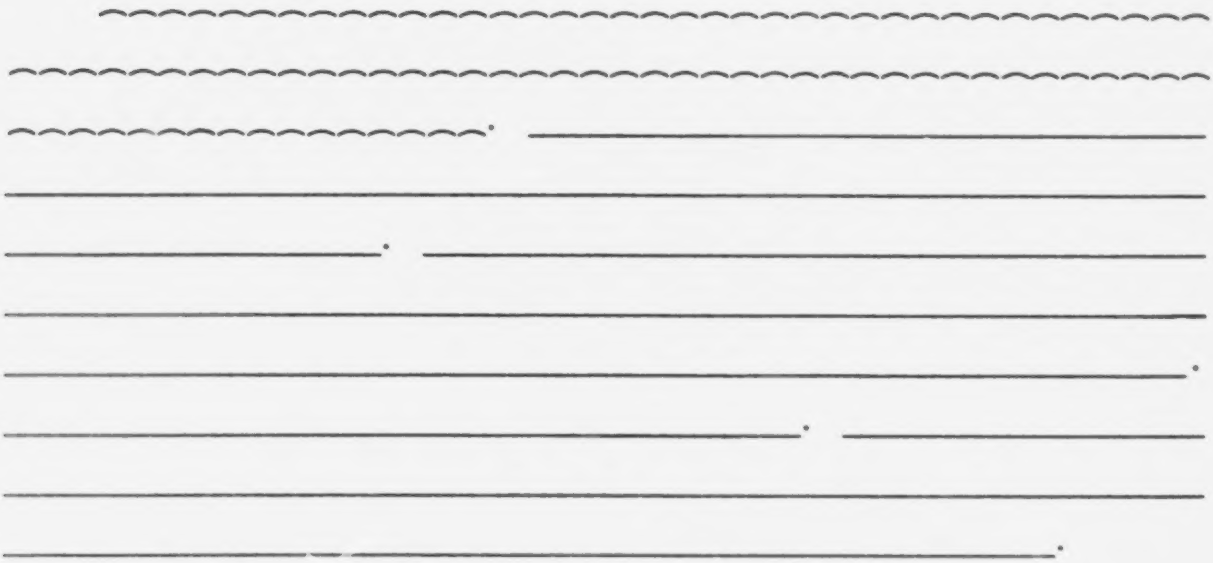
## TOPIC SENTENCE IN A SINGLE PARAGRAPH



The topic sentence (⌒⌒⌒⌒) is usually the first sentence in the paragraph. The sentences after the topic sentence (________) are the details that give information related to the topic sentence.

Prewriting Lesson

(Teacher background for lecture to students)

## Introductory Paragraph: Thesis-Sentence-Last

Writing is a series of jobs. Perhaps the hardest of all is getting started. Writing would be much easier if you knew some of the secrets of getting started.

One of the secrets, certainly, is the "spoke outline" (refer to section how to make a spoke outline). That piece of blank paper need not be the cause of a blank mind. You become its master the minute you put your subject right in the middle of your paper. Then you go on to write anything that comes to mind. Try to group your ideas on your paper. Use single words, phrases, or even whole sentences that you want to remember. Sometimes a topic sentence or paragraph seems to take shape with little or no effort on your part.

Another secret is to know some of the possible patterns of opening paragraphs. There are many such patterns, but we'll concentrate on only one: the THESIS-SENTENCE-LAST pattern. It's a common way to begin a composition. And it's especially useful for school assignments.

Critical attribute: A thesis sentence is very much like a topic sentence. A topic sentence announces the central thought of a single paragraph. A thesis sentence announces the controlling idea of an entire composition. The best place to put it - the place where the reader will notice and remember it - is right at the end of the first paragraph. (Potter, 1975)

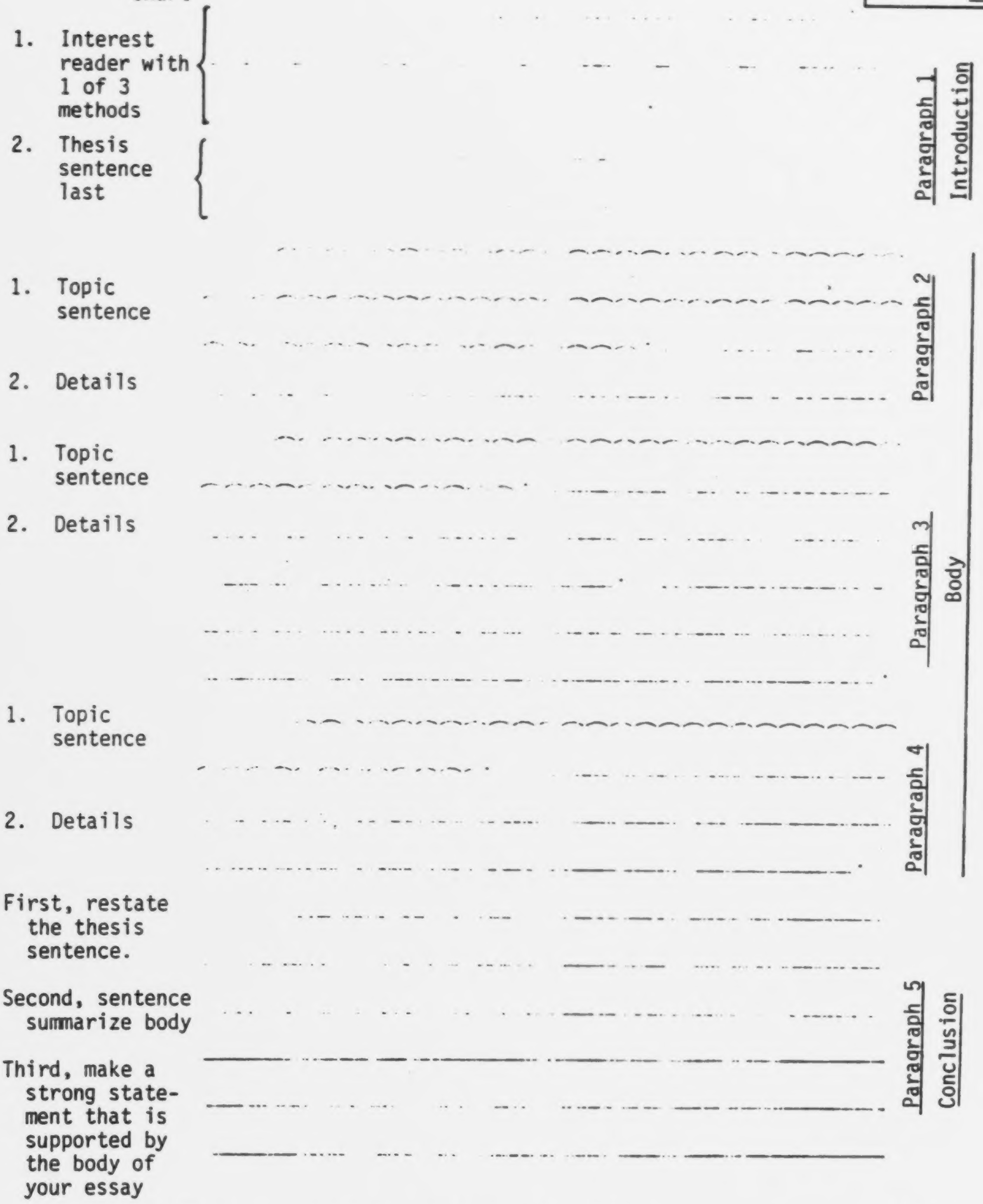
*Refer to the next page for a diagram of the thesis-sentence-last pattern.

Introductory paragraph: Thesis-sentence-last pattern

Diagram
To be duplicated,
transparency or
chart

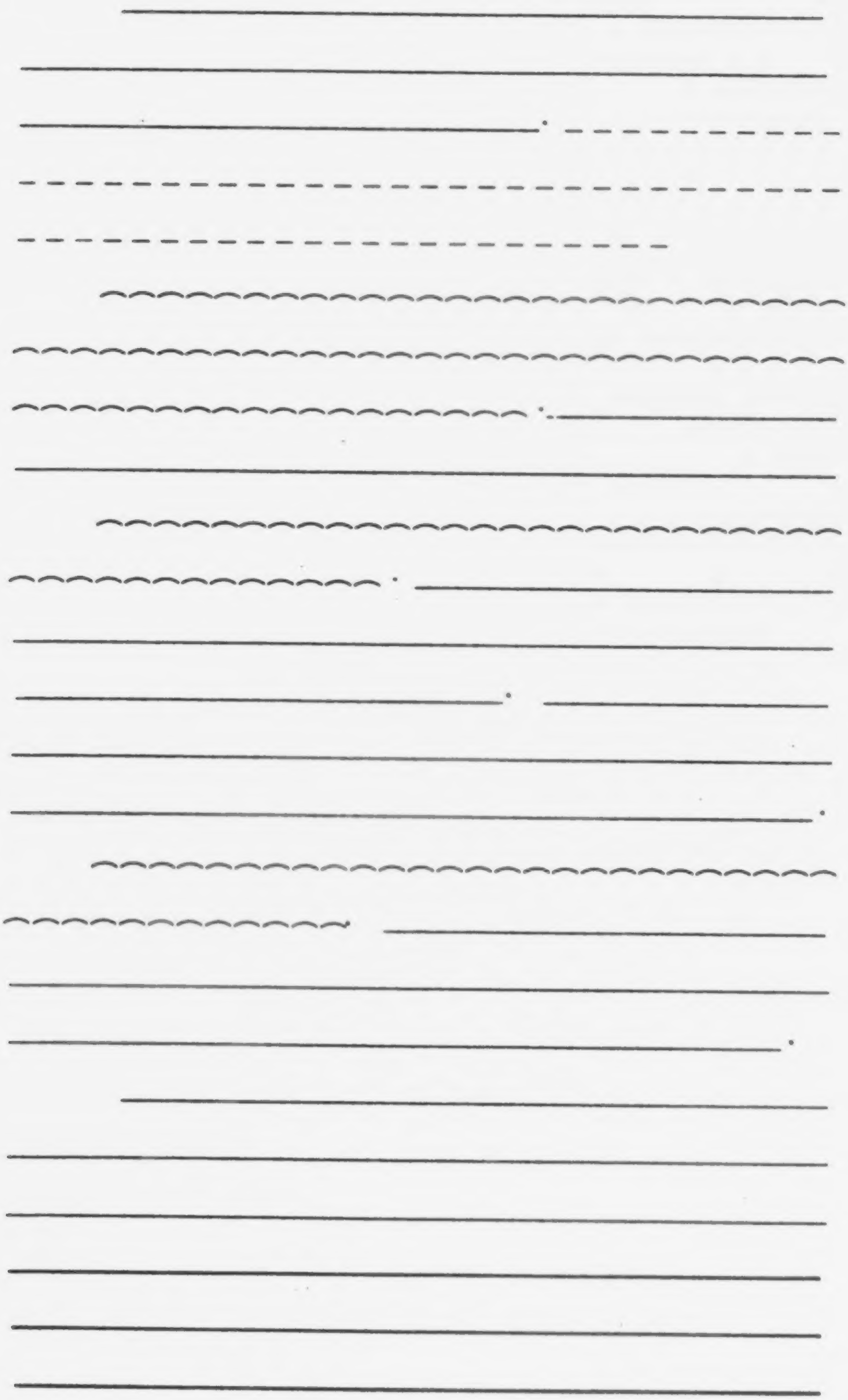
FIVE PARAGRAPH ESSAY
(500 words or more)

SYMBOLS
Thesis sentence _ _ _ _
Topic sentence ⌒⌒⌒⌒
Details ________


1. Interest reader with 1 of 3 methods
2. Thesis sentence last
Paragraph 1
Introduction
1. Topic sentence
2. Details
Paragraph 2
1. Topic sentence
2. Details
Paragraph 3
Body
1. Topic sentence
2. Details
Paragraph 4
First, restate the thesis sentence.
Second, sentence summarize body
Third, make a strong statement that is supported by the body of your essay
Paragraph 5
Conclusion

NOTE: 1. Three ways to interest the reader will be introduced later in this lesson.

2. How to Write a Concluding Paragraph follows this lesson in the composition workbook.



Comparison of Topic Sentence and Thesis Sentence

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| Topic Sentence | Thesis Sentence |
|---|---|
| 1. Announces the central thought of a single paragraph | 1. Announces the controlling idea of an entire multi-paragraph composition. |
| 2. Is usually the first sentence in the paragraph | 2. Thesis-sentence-last pattern: Is right at the end of the introductory paragraph. |

| Good Topic Sentences | Good Thesis Sentences |
|---|---|
| 1. The Girl Scouts give countless hours to improving many things. | 1. Mexico is modernizing rapidly. |
| 2. A good dictionary is a must for any writer. | 2. Love is grand. |
| 3. A good sports program is important for several reasons. | 3. People who have tropical fish should treat them better. |
| | 4. Smiles are like windows in a number of ways. |

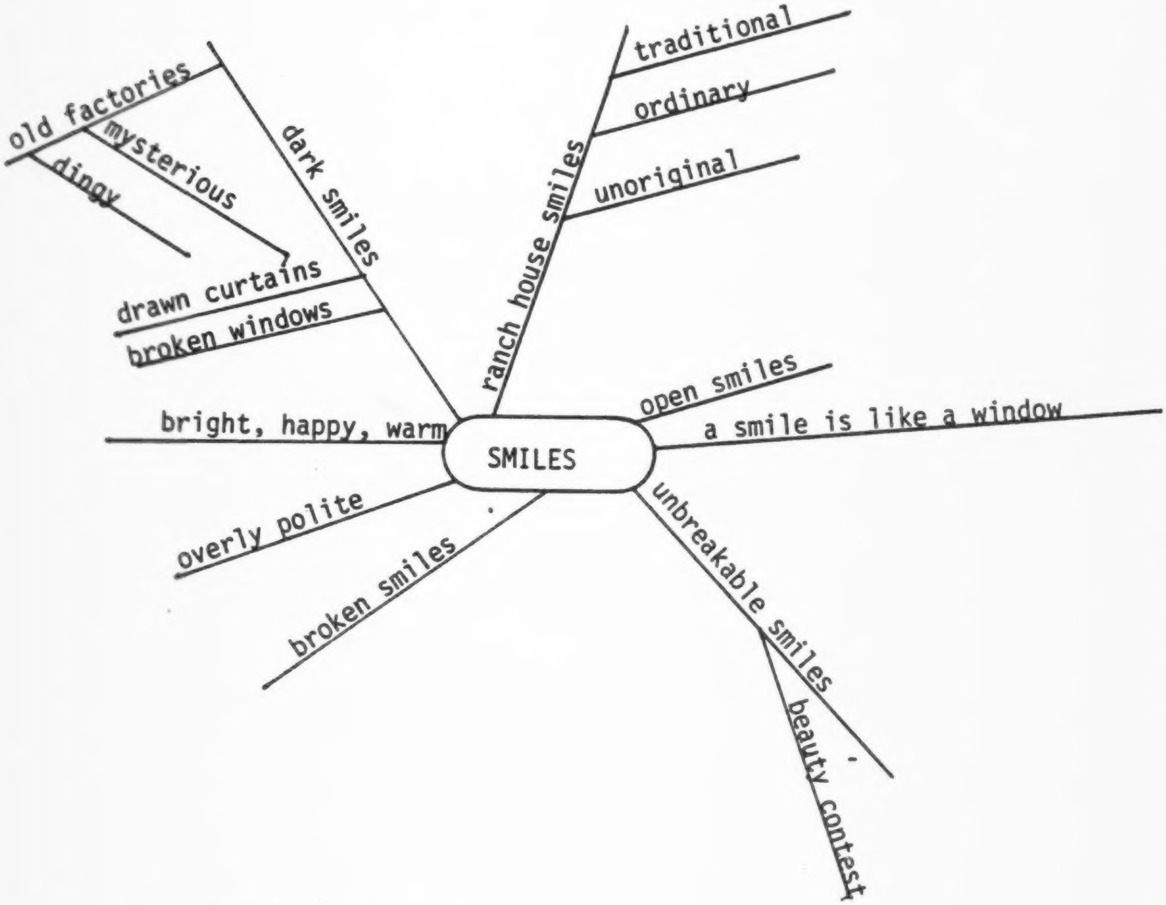
Teacher background and model

To be duplicated, transparency or chart

Let's take an example. Suppose you were given a two-page assignment on "smiles."

Step 1. Make a spoke outline of your thoughts and ideas. You may not use all of the information that you write down. "That's OK!"

Think of some central thought that would hold your essay together. That is, you need a thesis that will give unity to your composition. Idea for thesis sentence: A smile is like a window.



SMILES
dark smiles
old factories
mysterious
dingy
drawn curtains
broken windows
ranch house smiles
traditional
ordinary
unoriginal
open smiles
a smile is like a window
bright, happy, warm
overly polite
broken smiles
unbreakable smiles
beauty contest

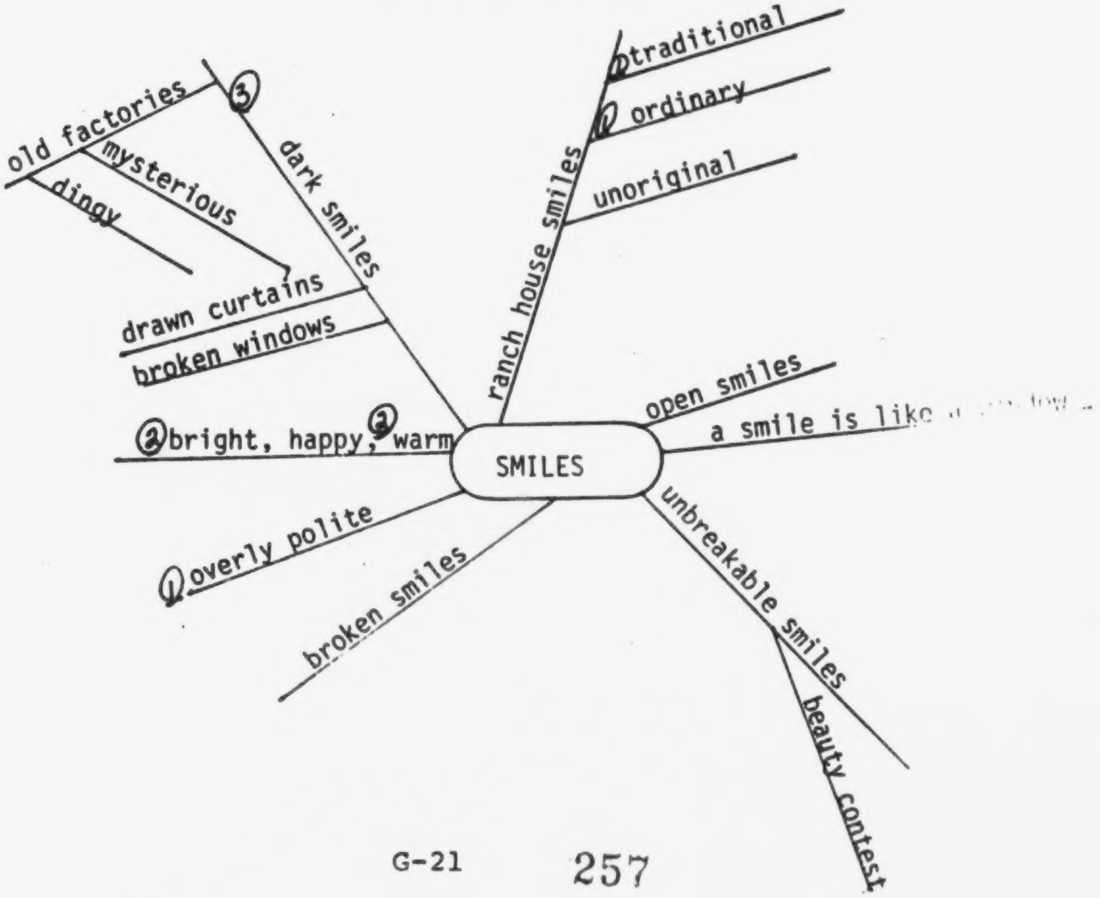
Step 2. Now you have a good idea for your thesis sentence. Take a fresh piece of paper and start on a line about half way down: "In many ways, a smile is like a window." You can change the words in your thesis sentence later. But what you've written is fine for now. At this point, only the idea is important.

NOTE: Top of paper will be filled in later. Save!

The thesis sentence will come at the end of the first paragraph. Before writing the first part of the introductory paragraph, it's a good idea to think about the organization of the entire composition. If you fail to do this, you are likely to put into the introductory paragraph some ideas that should be saved for later.

Look at your spoke outline again. Check to make sure that you have enough ideas for complete paragraphs on three kinds of smiles: (1) the overly polite, ordinary, traditional smile; (2) the bright, warm smile; and (3) the "dark" smile. These items should be kept out of the opening paragraph because the reader won't know your thesis -- that smiles are like windows -- until he's read the last sentence in your first paragraph. You can't begin to develop your thesis until you've told the reader what it is.

Example of how to check the spoke outline to make sure you have enough ideas. Put numbers by the ideas that you will consider using in your essay. Ideas with the same numbers by them will be used in the same paragraph.


SMILES
① traditional
① ordinary
unoriginal
ranch house smiles
open smiles
a smile is like a window
unbreakable smiles
beauty contest
broken smiles
① overly polite
② bright, happy, ② warm
drawn curtains
broken windows
③ dark smiles
old factories
mysterious
dingy

Teacher and Student Information
To be duplicated, transparency, or chart

## STARTING THE COMPOSITION - Making The Introductory Paragraph Interesting

Start the composition by gaining the reader's interest in the subject before going on to announce your thesis, or what you're going to say about your subject.

There are several ways to interest the reader in the subject before going on to announce the thesis sentence. We will concentrate on three different ways.

1. As a question.
2. State an interesting fact.
3. Tell a very short story

Each introductory paragraph below uses one of the 3 methods used to interest the reader and the thesis sentence "Smiles are like windows in a number of ways."

1. Ask a question - Have you ever thought much about smiles? There are all kinds, you know. There's the Mona Lisa look and the Fu Manchu sneer. There's the gleeful grin and the sophisticated smirk. But whatever the kind, a smile is a means of communication. It's like a window cut in the wall that separates one person from another. In fact, smiles are like windows in several ways.
   (NOTE: Whenever you ask a question in your composition, make it an interesting one the reader can answer. An honest writer seldom uses unrealistic questions: "Have you ever had to cut off your own leg while searching for the abominable snowman in the Himalaya Mountains?")

2. State an interesting fact - My cat George smiles. Her smile (yea, George is a girl!) is hardly a toothpaste-commercial flash of white enamel. No, it's more like the lip-twitching of a slack-jawed old man with something caught in his false teeth. George's smile says something between "I adore you" and "where's my dinner?" It's both a compliment and a demand. It's like a window that lets me know what's going on in that small but active brain. In short, it's

very much like a human smile--a compliment, a demand, a window. From the small pane of glass to the big showcase smile, a smile is like a window in many ways.

3. Tell a very short story - "Get that smile off your face!" roared my first grade teacher on the first day of school. I looked up, curious. She was staring at me, and I wasn't smiling. At least I thought I wasn't. "Me?" I stammered, doing my best to slide into an innocent frown. She roared again, and at the recess bell she hauled me all the way down to the principal's office. I remember his telling her that my smile was a strange one. My kindergarten teacher had told him that my smile was like people's noses--it just wouldn't come off. Then he went on to explain that smiles are like windows. "Well," she said, "the least he could do is pull the shade down once in a while!" And that's what I've been trying to do ever since, for like it or not, smiles are like windows in a number of ways.

These are only a few of the many ways of beginning a composition. Yet whatever method is used, a thesis-sentence-last pattern must start by interesting the reader and end by explaining clearly what the writer wants to say about his topic.

Potter 1975

Teacher information

Closure:

1. What is a thesis sentence? (The controlling idea of an entire composition.)

2. Where is usually the best place to put it in a composition? (Last sentence of the introductory paragraph.)

3. What are 3 ways of beginning a composition in order to interest the reader? (1) ask a question, (2) state an interesting fact, or (3) tell a very short sotry.

Prewriting: Models

To be duplicated or put on a transparency

The pages that follow are more examples of introductory paragraphs using the thesis-sentence-last pattern.

The three sets of paragraphs use the same topic and the same thesis sentence. The writer has interested the reader by asking a question, stating an interesting fact or telling a very short story.

Model - assignments:
- #1 - Tropical Fish
- #2 - Honey Bees
- #3 - Love

SAMPLE ASSIGNMENT SHEET

WRITING EXPERIENCE
Assignment Sheet
To be duplicated for students

## COMPOSING A BEGINNING PARAGRAPH

ASSIGNMENT: ____________________________________________

STEP 1: Begin by making a spoke outline of your thoughts and ideas.

STEP 2: Think of some central thought that would hold your essay together. That is, you need a thesis that will give unity to your composition.

STEP 3: Look at your outline again. Check to make sure that you have enough ideas for complete paragraphs for the body of your composition. Let the spoke outline help you.

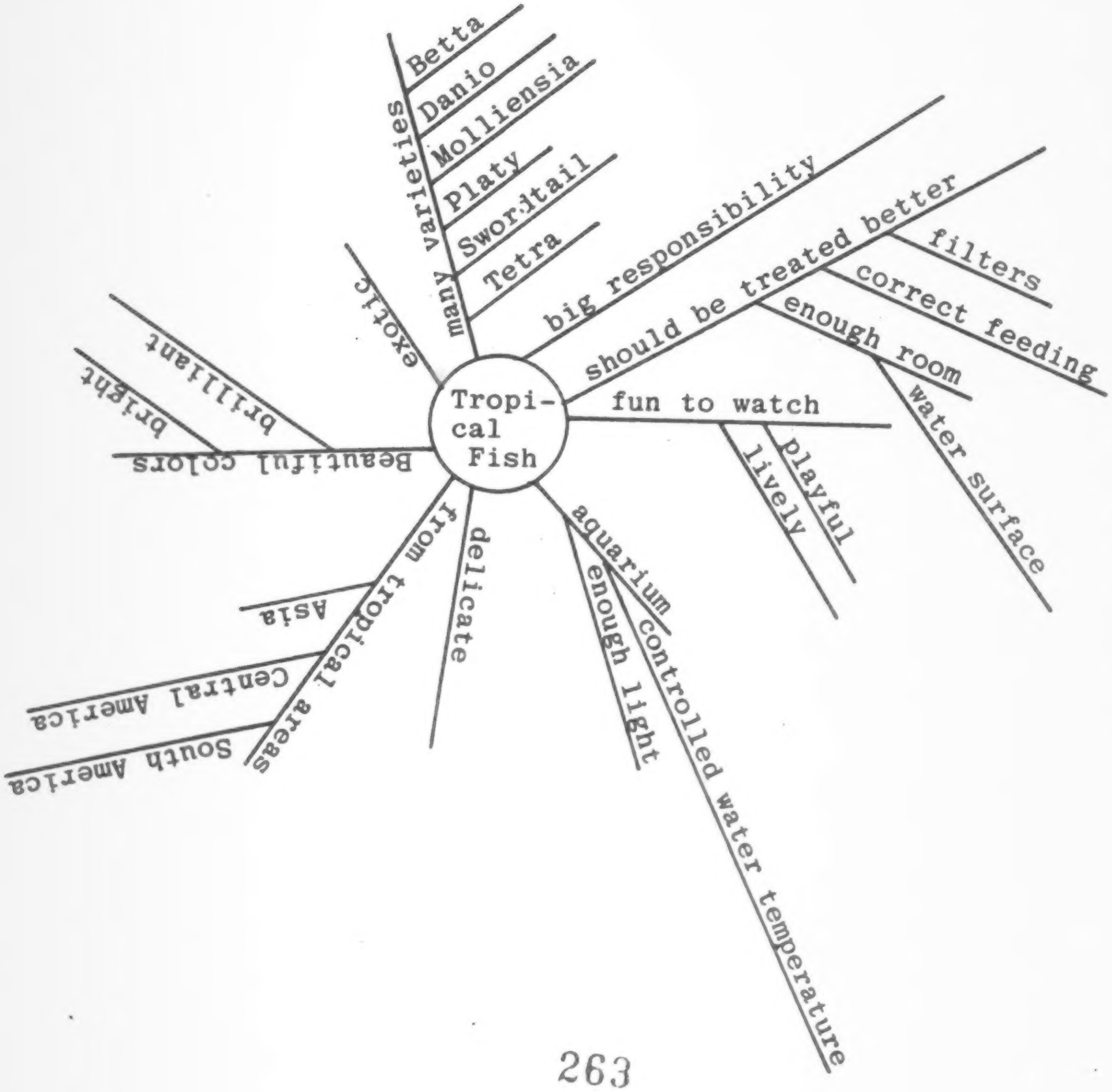
NOTE: A good thesis sentence doesn't have to be clever. Thousands of excellent compositions have been based on ordinary but sound thesis sentences: "Mexico is modernizing rapidly;" "Love is grand;" "People who have tropical fish should treat them better."

STEP 4: Write an introductory paragraph using the thesis-sentence-last pattern. Use the ______________ method to interest the reader.

PREWRITING EXPERIENCE
MODEL ASSIGNMENT #1 Tropical Fish

Thesis sentence: People who have tropical fish should treat them better

SPOKE OUTLINE


Tropical Fish
many varieties
Betta
Danio
Molliensia
Platy
Swordtail
Tetra
exotic
big responsibility
should be treated better
filters
correct feeding
enough room
water surface
fun to watch
playful
lively
aquarium
enough light
controlled water temperature
delicate
from tropical areas
Asia
Central America
South America
Beautiful colors
brilliant
bright

## INTRODUCTORY PARAGRAPHS (Thesis sentence last)

Thesis Sentence: People who have tropical fish should treat them better.

1. Ask a question:

Have you ever wanted an aquarium? Tropical fish can be an interesting addition to any room. Many people have tropical fish aquariums containing different varieties of these beautiful but delicate fish. Although tropical fish can be fun, they can also be difficult to care for. People who have tropical fish should treat them better.

2. State an interesting fact:

Contrary to common beliefs, fish need oxygen to survive. Although tropical fish live in the water, and would die out of water, they still need air in order to stay alive. The air on the surface of an aquarium dissolves into the water so fish can "breathe" it. If there is not enough water surface, tropical fish cannot grow properly. This happens often in aquariums and many fish owners are not even aware of it. People who have tropical fish should treat them better.

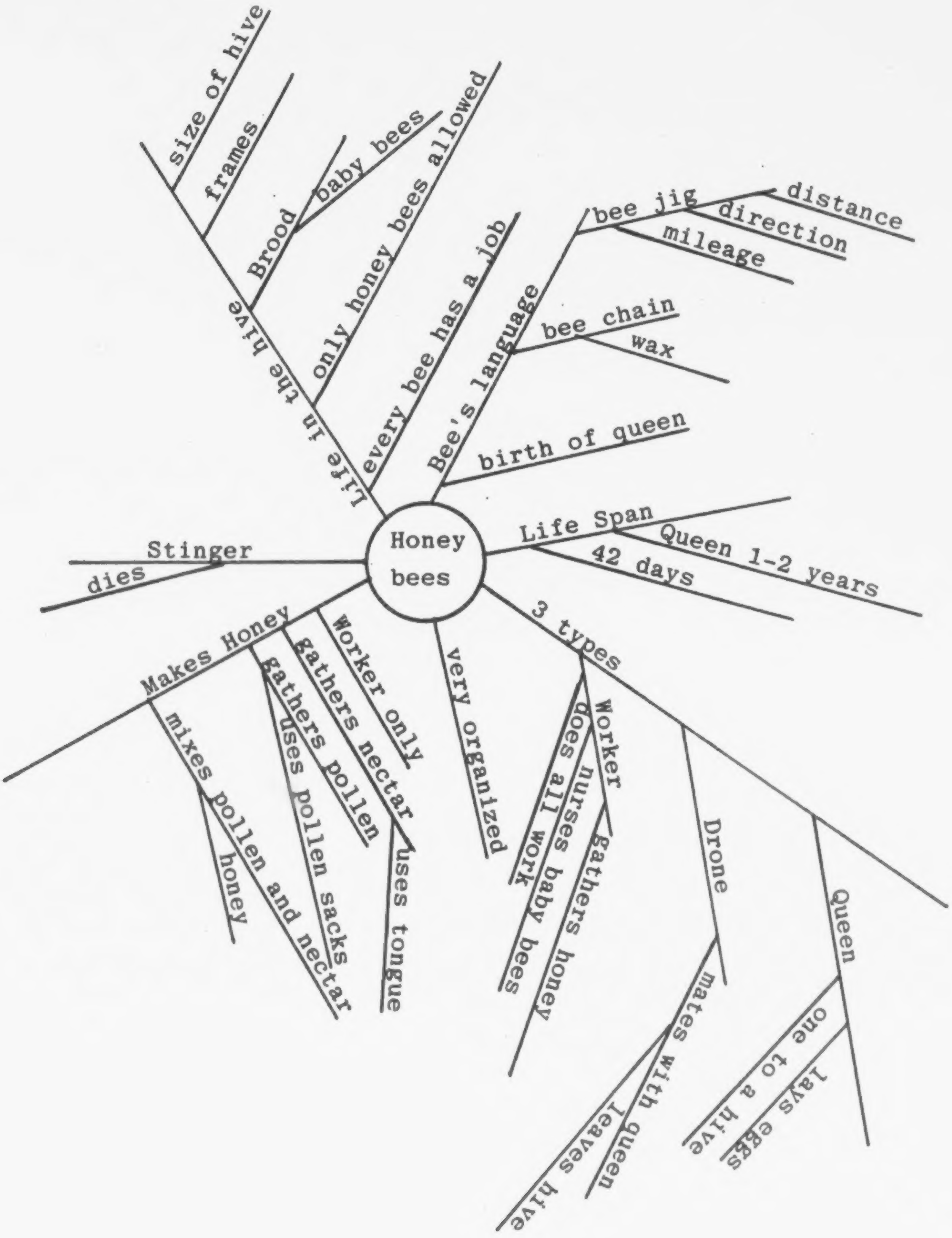
3. Tell a very short story:

When I was in fourth grade, our class decided that our project for the year would be a tropical fish aquarium. A lot of the kids had tropical fish at home. We thought it would really be a simple project but through our research we learned that our tropical fish weren't getting the best care. We learned that people with tropical fish should treat them better.

PREWRITING EXPERIENCE

Model Assignment #2 Honey Bees

## SPOKE OUTLINE


Honey bees
Life in the hive
size of hive
frames
Brood
baby bees
only honey bees allowed
every bee has a job
Bee's language
bee jig
distance
direction
mileage
bee chain
wax
birth of queen
Life Span
Queen 1-2 years
42 days
3 types
Worker
does all work
nurses baby bees
gathers honey
Drone
mates with queen
leaves hive
Queen
one to a hive
lays eggs
very organized
Worker only
gathers nectar
uses tongue
gathers pollen
uses pollen sacks
Makes Honey
mixes pollen and nectar
honey
Stinger
dies

WRITING EXPERIENCE

Model Assignment #2 Honey Bees

1. Ask a question:

Do you know what can carry 100% of its own weight while flying both forward and backward in mid air without a propeller? The honey bee can do these things and more. Living in a community of approximately two hundred thousand, the honey bee assigns jobs, cares for its young, settles arguments, speaks its own language and keeps out unwanted visitors. The honey bee is an organizational genius.

2. State an interesting fact:

In trying to protect itself, the honey bee dies. If it stings you, you suffer pain but it suffers death. The honey bee avoids humans so that it can keep up its busy schedule. Living in a community of approximately two hundred thousand, the honey bee assigns jobs, cares for its young, settles arguments, speaks its own language and keeps out unwanted visitors. The honey bee is an organizational genius.

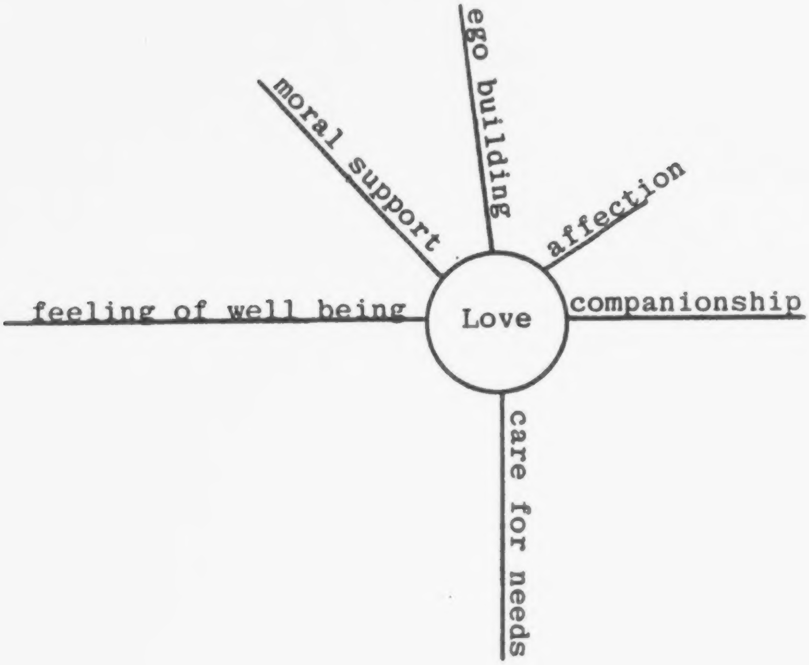
3. Tell a very short story:

This may sound like a fairy tale, reported Dr. Karl Von Firsch, but life is that way especially with bees. "The fact that bees can talk to each other and give complicated instructions to a group of workers in the hive is a startling discovery," he announced. When a scout bee strikes it rich, it fills its tank with nectar, packs its baskets with pollen and flies back to the hive. Others crowd around, pushing back like police lines to clear space for the scout. If it begins with a weaving dance, turning left and right, it is saying, "Plenty all around! Go get it!" The bees crowd up excitedly, touch the dancer and fly off. They make a "bee line" to the pollen. It's not magic. The honey bee is an organizational genius.

PREWRITING EXPERIENCE
Model Assignment #3 Love

Thesis sentence: "Love is grand."

SPOKE OUTLINE


Love
ego building
moral support
affection
companionship
feeling of well being
care for needs

WRITING EXPERIENCE
Model Assignment #3 Love

### INTRODUCTORY PARAGRAPH (Thesis-sentence-last Pattern)

Thesis Sentence: Love is grand.

1. Ask a question:

Why do people become so excited when they think they are in love? The most sensible people do some very silly things when they are in this condition. Whether they become involved for affection, for companionship, or to make someone happy, they all seem to think that love is grand.

2. State an interesting fact:

Many sensible people do some extremely silly things when they are in love. Once punctual, reliable, sober individuals are changed into tardy, erratic, giddy strangers. Whether they become involved for affection, for companionship, or to make someone happy, they all seem to think that love is grand.

3. Tell a very short story:

It was the day of the big meeting. Decisions were going to be made. The bell rang for first period to begin and Tony, the extremely dependable student body president was still in the hall gazing lovingly at his girlfriend. Didn't he remember that one more tardy would get him removed from office? People who are usually very reliable seem to undergo a personality change when they are in love. Whatever their reason for being in this condition, they all seem to think love is grand.

WRITING EXPERIENCE
Teacher Information
Teacher and Student Activity

## Practice Interesting Your Reader

As a class project, write an introductory paragraph. Interest the reader by asking a question. The thesis sentence is "In many ways a smile is like a window." Make sure you refer to the spoke outline on smiles or better yet, make a class spoke outline on smiles.

Your teacher will write the spoke outline and introductory paragraph on the board. After the group has proofread the "class thesis-sentence-last introductory paragraph" and made the appropriate corrections and changes, each student should then copy the paragraph. Use your sheet of paper that has the thesis-sentence "In many ways, a smile is like a window" written about half way down the sheet.

WRITING EXPERIENCE
ASSIGNMENT SHEET
Teacher Information

## COMPOSING A BEGINNING PARAGRAPH

ASSIGNMENT:________________________________________________

*The teacher can assign the topic or may let the students choose their own topic. Make sure the students have enough background information to write about.

STEP 1: Begin by making a spoke outline of your thoughts and ideas.

STEP 2: Think of some central thought that would hold your essay together. That is, you need a thesis that will give unity to your composition.

STEP 3: Look at your outline again. Check to make sure that you have enough ideas for complete paragraphs for the body of your composition. Let the spoke outline help you.

NOTE: A good thesis sentence doesn't have to be clever. Thousands of excellent compositions have been based on ordinary but sound thesis sentences: "Mexico is modernizing rapidly;" "Love is grand;" "People who have tropical fish should treat them better."

STEP 4: Write an introductory paragraph using the thesis - sentence last pattern. Use the ______________________ method to interest the reader.

*When the beginning paragraph is being practiced, the teacher should assign one of the three methods:

1. ask a question
2. state an interesting fact
3. tell a very short story

Students should write several beginning paragraphs using the first method then proceed to the second method and finally the third. Once students have mastered all three methods let them choose between the three methods.

WRITING EXPERIENCE
Assignment Sheet
To be duplicated for Students

## COMPOSING A BEGINNING PARAGRAPH

ASSIGNMENT:____________________________________________________

STEP 1: Begin by making a spoke outline of your thoughts and ideas.

STEP 2: Think of some central thought that would hold your essay together. That is, you need a thesis that will give unity to your composition.

STEP 3: Look at your outline again. Check to make sure that you have enough ideas for complete paragraphs for the body of your composition. Let the spoke outline help you.

NOTE: A good thesis sentence doesn't have to be clever. Thousands of excellent compositions have been based on ordinary but sound thesis sentences: "Mexico is modernizing rapidly;" "Love is grand;" "People who have tropical fish should treat them better."

STEP 4: Write an introductory paragraph using the thesis - sentence last pattern. Use the ____________________ method to interest the reader.

| PROOFREADING FORM - Introductory Paragraph | | Peer | Self | Teacher |
|---|---|---|---|---|
| 1. Margins (all four sides) | +1 | | | |
| 2. Indent the paragraph | +1 | | | |
| 3. Complete sentences | +2 | | | |
| 4. Sentence fragments (for each) | -1 | | | |
| 5. Interest reader using _______ method | +5 | | | |
| 6. Thesis sentence last | +5 | | | |
| 7. Spelling (all correct) | +2 | | | |
| 8. Punctuation (all correct) | +2 | | | |
| 9. Neat handwriting | +1 | | | |
| 10. Proper title - underlined | +1 | | | |
| Total possible | +20 | | | |

AUDIENCE: Teacher/Peers
MODE: Multiparagraph: Conclusion
TIME: 3-4 weeks

SKILL LEVEL: VII-VIII
STUDENT LEVEL: VII-VIII

## TITLE: Writing A Concluding Paragraph

### General Objective:

Write a concluding paragraph for a multi paragraph composition.

### Specific Objectives:

1. Students will learn three purposes of a concluding paragraph.
2. Students will learn a good sequence of sentences for writing a concluding paragraph.
3. Students will learn to identify the purpose of each sentence in a given concluding paragraph.
4. Students will write a concluding paragraph.

### Necessary Materials/Equipment:

1. Copies of student worksheets taken from this lesson
2. Pencil
3. Paper
4. Proofreading sheet

### Vocabulary:

1. Restate
2. Summarize
3. Strong final statement

### Mechanical Skills:

Nothing new is being introduced

Prewriting Experience:

1. Define purposes of a concluding paragraph
2. Model writing a concluding paragraph
3. Students identify the parts of a given concluding paragraph
4. Students make a spoke outline

Writing Experience:

1. Write a group concluding paragraph
2. Students write their own concluding paragraph.

Evaluation and Revision:

Step 1 - Students proofread the paragraph using the proofreading form as a guide.

Step 2 - A peer proofreads the paragraph - marking the proofreading form.

Step 3 - Student makes the needed revisions until he/she feels he/she has achieved the total number of points on the form

Step 4 - Teacher evaluated the paragraph based on the proofreading form.

PREWRITING - Teacher background

NOTE: The models used in teaching the concluding paragraph are taken from the lesson on how to teach an introductory paragraph which is included in this composition booklet. It is recommended that the lesson on the introduction paragraph be taught first.

## WRITING A CONCLUDING PARAGRAPH

Compared with a beginning, an ending is a snap. For one thing, an ending can be quite short - often no more than three or four sentences.

A good ending can include three purposes. First, it can restate the idea in the thesis sentence, often in much the same language. The thesis sentence tells the reader what the central thought is to be. The ending reminds the reader what the central thought has been. Second, one can make a summary of the main points made in the body of the composition. (Refer to spoke.) Finally, a good ending can make some sort of strong final statement about the topic based on the body of the essay. The statement may agree or disagree with the points in the essay. The order of these purposes is best achieved as they are stated above.

NOTE: The conclusion may include one, two or all three of the purposes mentioned above. In this lesson we will practice all three.

CLOSURE:

1. What are three purposes of a concluding paragraph? (Restate the thesis sentence, summarize the body of the composition, make a strong statement.)
2. What is a good sequence of sentences for the concluding paragraph? (a. restate the thesis sentence; b. summarize the body; and c. make a strong statement.)

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence.
2. Summarize the main points made in the body of the composition
3. Make a strong statement.

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph

Assigned topic: smiles

Thesis sentence: Smiles are like windows in a number of ways.

Concluding Paragraph: Yes, smiles are very much like windows. Smiles can be ordinary and traditional, bright, or darkly mysterious. There are also open smiles, broken smiles, and forced smiles. But there's one important difference between a window and a smile. The sun shines in through a window and a smile lets the sun shine out.

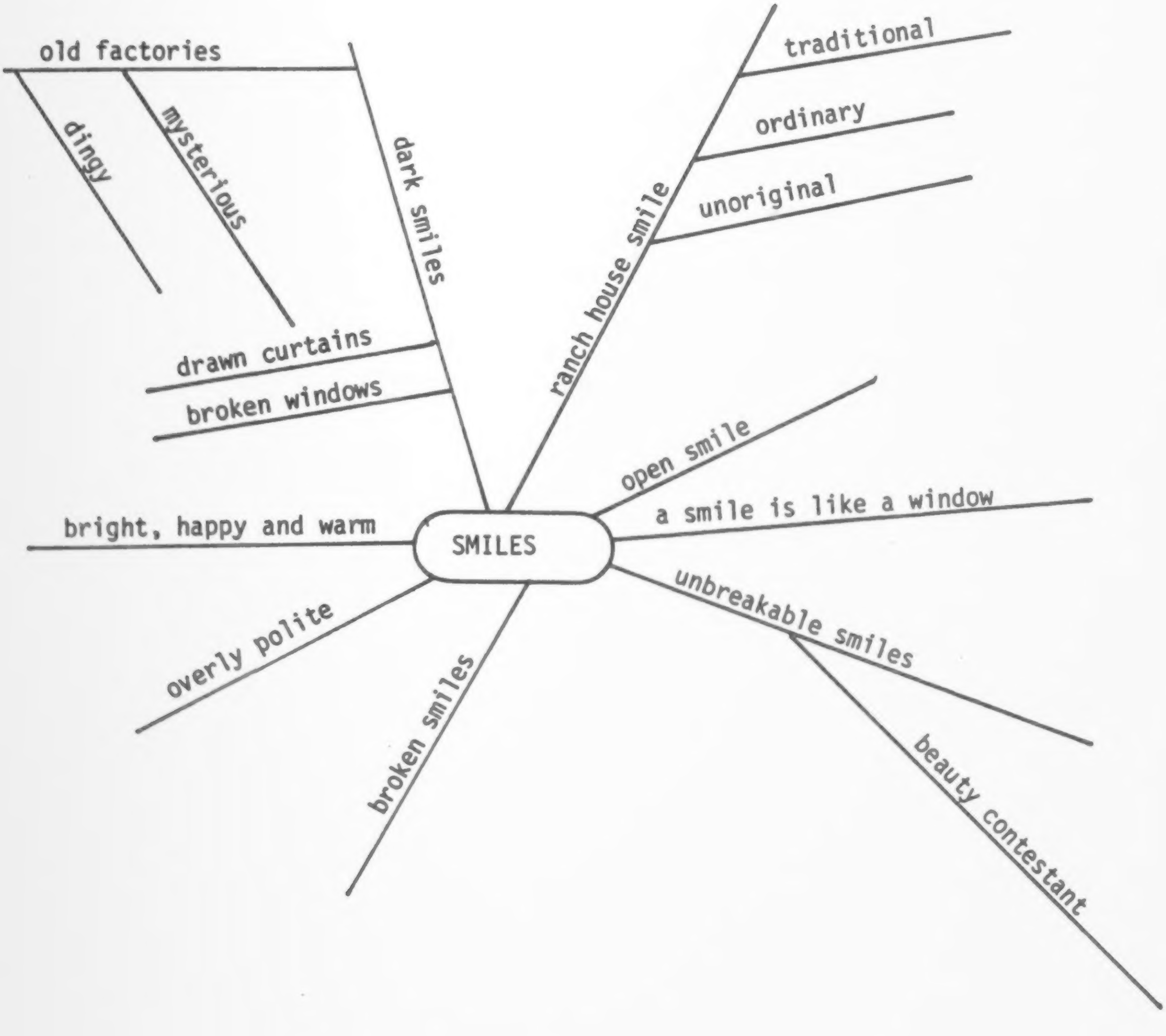
--Potter 1975

Which sentences:

1. Restate the thesis sentence? Yes, smiles are very much like windows.
2. Summarize the main points (refer to the spoke outline - see attached)? Smiles can be ordianry and traditional, bright, or darkly mysterious. There are also open smiles, broken smiles and forced smiles.
3. Make a strong statement? But there's one important difference between a window and a smile. The sun shines in through a window and a smile lets the sun shine out.

PREWRITING

## SPOKE OUTLINE


SMILES
old factories
dingy
mysterious
dark smiles
drawn curtains
broken windows
ranch house smile
traditional
ordinary
unoriginal
open smile
a smile is like a window
unbreakable smiles
beauty contestant
bright, happy and warm
overly polite
broken smiles

Prewriting

Chalkboard Activity

Teacher Information

## Constructing a Thesis Sentence From an Assigned Topic

| | (write on chalkboard)<br>Assigned Topic | (answers may vary)<br>Thesis Sentence |
|---|---|---|
| | (Models) | |
| 1. | loving families | A loving family is a major preventive to crime. |
| 2. | football | Football teaches lessons of good citizenship. |
| 3. | basketball | Basketball is more exciting than football for spectators. |
| | (Guided Practice) | |
| 4. | apples | An apple a day keeps the doctor away. |
| 5. | good friends | Good griends know how to communicate. |
| | (Independent Activity) | |
| 6. | dress making | People who can make their own clothes will usually have better clothes for less money. |
| 7. | Vitamin C | Vitamin C can help one avoid the common cold. |
| 8. | careful driving | Motorists owe their passengers the courtesy of careful driving. |
| 9. | good manners | All courtesy and so-called "good manners" are based on simple thoughtfulness. |
| 10. | T.V. advertising | T.V. advertizing makes it clear that there is something terribly undesirable and unattractive about growing old. |

(Stanford, 1977)

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: ______________________________

THESIS SENTENCE: Since of all the animals the human alone is capable of reasoning, it would seem to follow that above all animals, human beings would be able to plan a healthy life.

CONCLUDING PARAGRAPH: So much, then for humankind's superiority! It looks as if the animals have us beat on every aspect of health. When it comes to sleeping, eating, drinking, exercising, and maintaining activity throughout life, we might as well be mindless. Certainly we act as if we are.

WHICH SENTENCES...

1. Restate the thesis sentence? ______________________________

2. Summarize the main points (refer to the spoke outline - see attachment)? ______________________________

3. Make a strong statement? ______________________________

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: Humans compared to animals

THESIS SENTENCE: Since of all the animals the human alone is capable of reasoning, it would seem to follow that above all animals, human beings would be able to plan a healthy life.

CONCLUDING PARAGRAPH: So much, then for humankind's superiority! It looks as if the animals have us beat on every aspect of health. When it comes to sleeping, eating, drinking, exercising, and maintaining activity throughout life, we might as well be mindless. Certainly we act as if we are.

WHICH SENTENCES...

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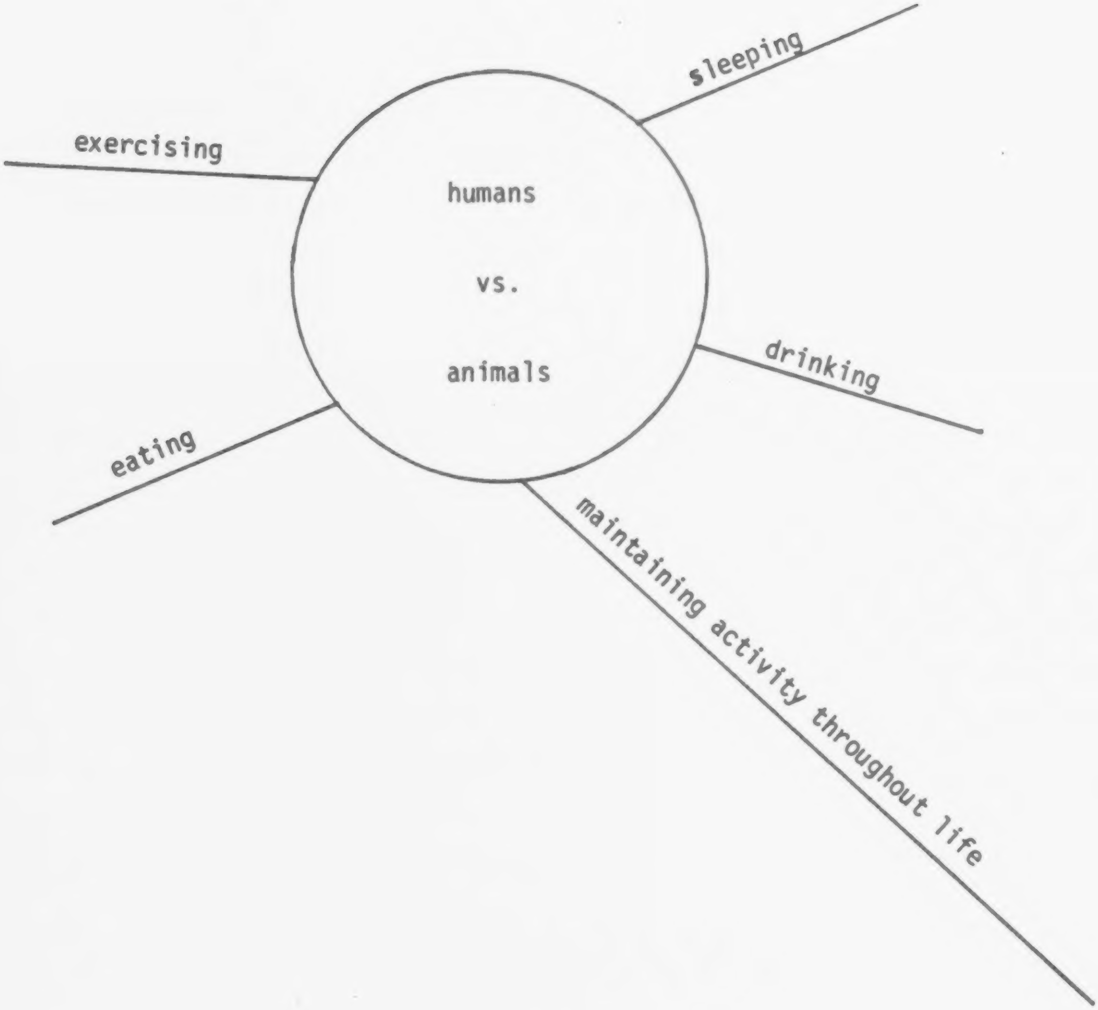
3. Make a strong statement? Certainly we act as if we are.

## SPOKE OUTLINE


humans
vs.
animals
sleeping
exercising
drinking
eating
maintaining activity throughout life

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: ____________________

THESIS SENTENCE: Friendship is an art which requires a number of common skills.

CONCLUDING PARAGRAPH: The art of friendship requires the learning of many skills. Being a friend means being kind, accepting, loyal, committed, and understanding. Young people who develop these qualities will never find themselves friendless.

WHICH SENTENCES...

1. Restate the thesis sentence? ____________________
2. Summarize the main points (refer to the spoke outline - see attachment)? ____________________
3. Make a strong statement? ____________________

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: Friendship

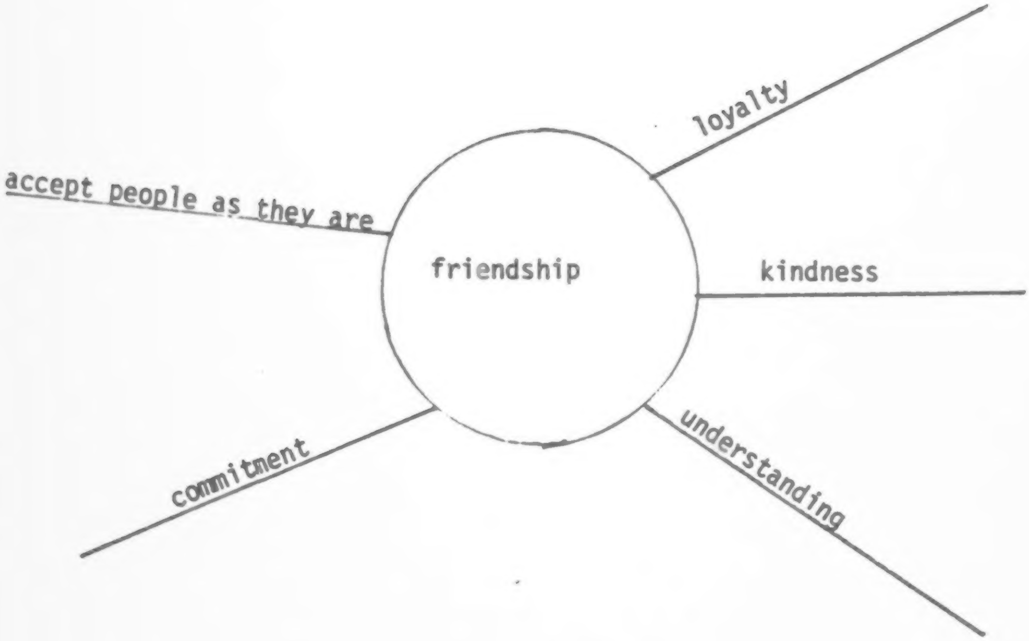
THESIS SENTENCE: Friendship is an art which requires a number of common skills.

CONCLUDING PARAGRAPH: The art of friendship requires the learning of many skills. Being a friend means being kind, accepting, loyal, committed, and understanding. Young people who develop these qualities will never find themselves friendless.

WHICH SENTENCES...

1. Restate the thesis sentence? The art of friendship requires the learning of many skills.
2. Summarize the main points (refer to the spoke outline - see attachment)? Being a friend means being kind, accepting, loyal, committed, and understanding.
3. Make a strong statement? Young people who develop these qualities will never find themselves friendless.

## SPOKE OUTLINE


friendship
loyalty
kindness
understanding
commitment
accept people as they are

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: ____________________

THESIS SENTENCE: Choosing a puppy to be a family pet is a happy and exciting occasion but one which requires serious advance consideration.

CONCLUDING PARAGRAPH: Now the family is ready to start looking for that perfect puppy, the one who will bring pleasure to the entire household for many years. The family should consider the disposition and habits of the various breeds, the suitability of the pet to its home, and the demands of proper care that the puppy will make. Good luck in finding that special friend!

WHICH SENTENCES...

1. Restate the thesis sentence? ____________________
2. Summarize the main points (refer to the spoke outline - see attachment)? ____________________
3. Make a strong statement? ____________________

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: Choosing a puppy as a pet.

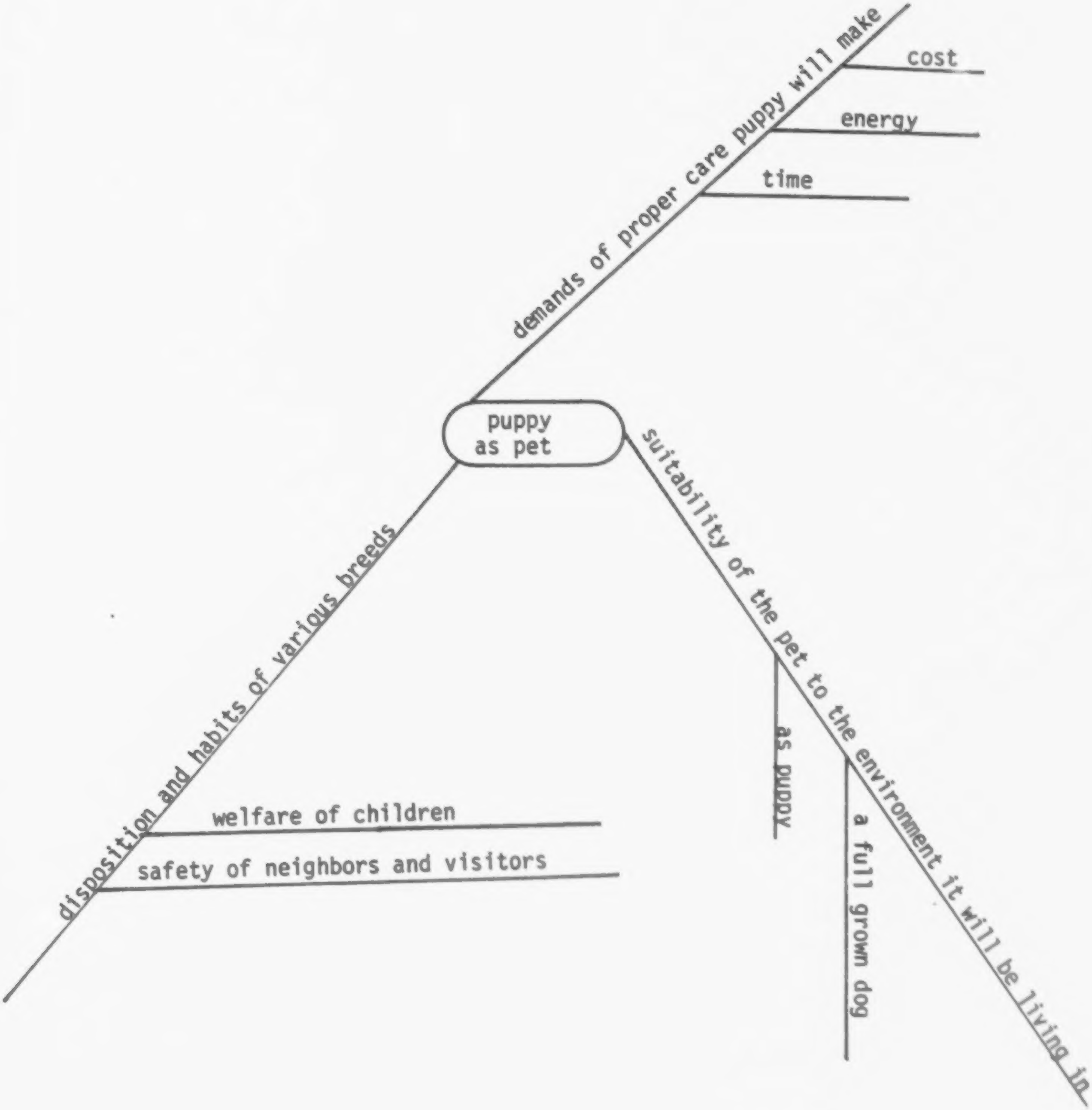
THESIS SENTENCE: Choosing a puppy to be a family pet is a happy and exciting occasion, but one which requires serious advance consideration.

CONCLUDING PARAGRAPH: Now the family is ready to start looking for that perfect puppy, the one who will bring pleasure to the entire household for many years. The family should consider the disposition and habits of the various breeds, the suitability of the pet to its home, and the demands of proper care that the puppy will make. Good luck in finding that special friend!

WHICH SENTENCES...

1. Restate the thesis sentence? Now the family is ready to start looking for that perfect puppy, the one who will bring pleasure to the entire household for many years.
2. Summarize the main points (refer to the spoke outline - see attachment)? The family should consider the disposition and habits of the various breeds, the suitability of the pet to its home, and the demand of proper care that the puppy will make.
3. Make a strong statement? Good luck in finding that special friend!

PREWRITING SPOKE OUTLINE


puppy as pet
demands of proper care puppy will make
cost
energy
time
disposition and habits of various breeds
welfare of children
safety of neighbors and visitors
suitability of the pet to the environment it will be living in
as puppy
a full grown dog

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: ____________________

THESIS SENTENCE: The honey bee is an organizational genius.
____________________
____________________

CONCLUDING PARAGRAPH: When every member of a community of two hundred thousand has a job and does their job, an organizational genius must be responsible. The honey bee speaks its own language, nurses its young, makes honey and wax, follows directions, never gets lost, organizes its household and protects its hive. This is one of the world's most remarkable creatures.

WHICH SENTENCES...

1. Restate the thesis sentence?____________________
____________________
____________________

2. Summarize the main points (refer to the spoke outline - see attachment)?
____________________
____________________
____________________

3. Make a strong statement? ____________________
____________________
____________________

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: Honey Bee

THESIS SENTENCE: The honey bee is an organizational genius

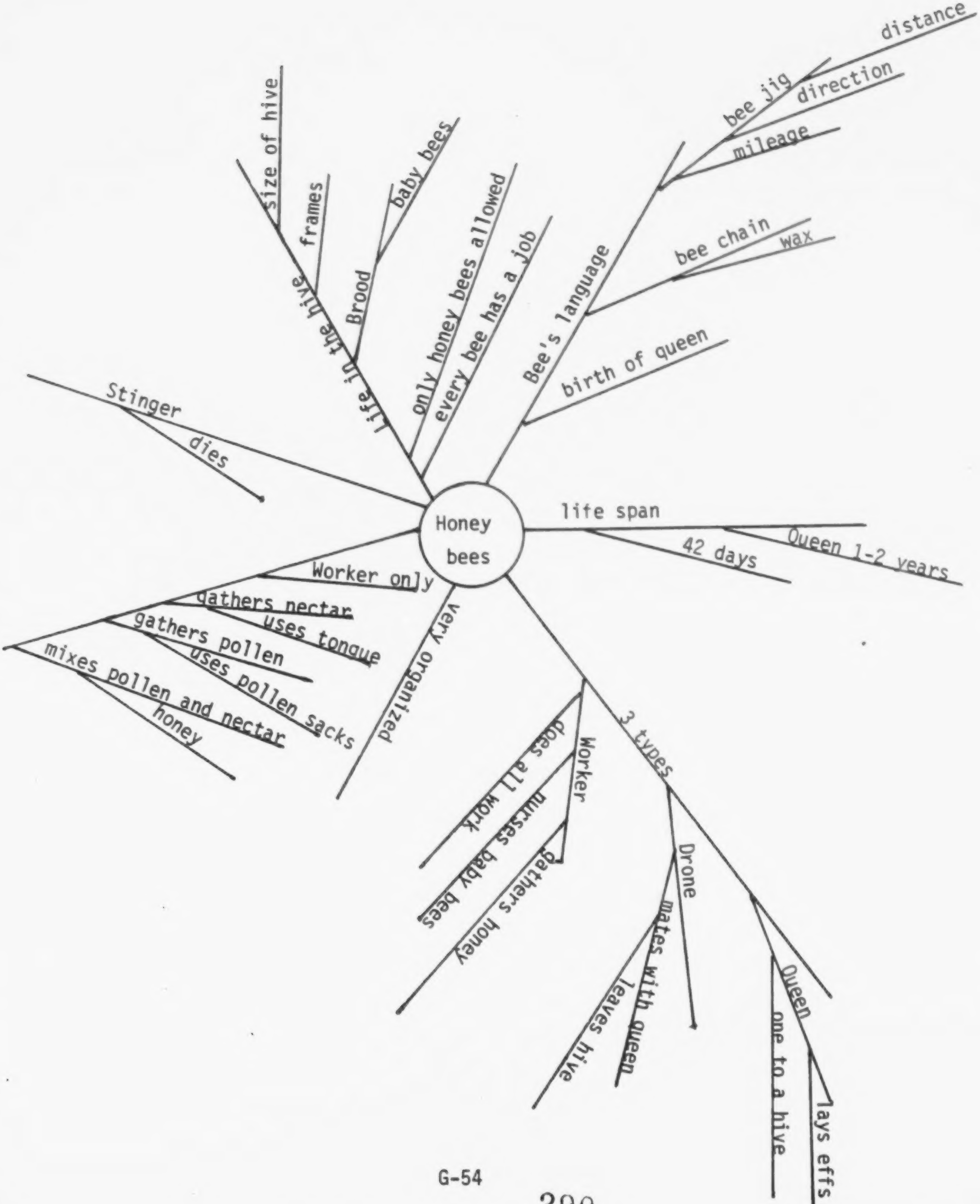
CONCLUDING PARAGRAPH: When every member of a community of two hundred thousand has a job and does their job, an organizational genius must be responsible. The honey bee speaks its own language, nurses its young, makes honey and wax, follows directions, never gets lost, organizes its household and protects its hive. This is one of the world's most remarkable creatures.

WHICH SENTENCES...

1. Restate the thesis sentence? When every member of a community of two hundred thousand has a job and does their job, an organizational genius must be responsible.
2. Summarize the main points (refer to the spoke outline - see attachment)? The honey bee speaks its own lnaguage, nurses its young, makes honey and wax, follows directions, never gets lost, organizes its household and protects its hive.
3. Make a strong statement? This is one of the world's most remarkable creatures.

PREWRITING

SPOKE OUTLINE


Honey bees
Life in the hive
size of hive
frames
Brood
baby bees
only honey bees allowed
every bee has a job
Bee's language
bee jig
distance
direction
mileage
bee chain
wax
birth of queen
life span
42 days
Queen 1-2 years
3 types
Queen
one to a hive
lays effs
Drone
mates with queen
leaves hive
Worker
does all work
nurses baby bees
gather's honey
very organized
Worker only
gathers nectar
uses tongue
gathers pollen
uses pollen sacks
mixes pollen and nectar
honey
Stinger
dies

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: ______________________________

THESIS SENTENCE: People who have tropical fish should treat them better.

______________________________

______________________________

CONCLUDING PARAGRAPH: There are many simple things that people can do to take better care of their fish. If fish owners would make sure their fish had enough room, the right temperature and correct feeding, their aquarium would be beautiful and their fish would thrive. If people are going to have pets of any kind, they should give them the best care possible.

WHICH SENTENCES...

1. Restate the thesis sentence? ______________________________

______________________________

______________________________

2. Summarize the main points (refer to the spoke outline - see attachment)?

______________________________

______________________________

______________________________

3. Make a strong statement? ______________________________

______________________________

______________________________

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: tropical fish

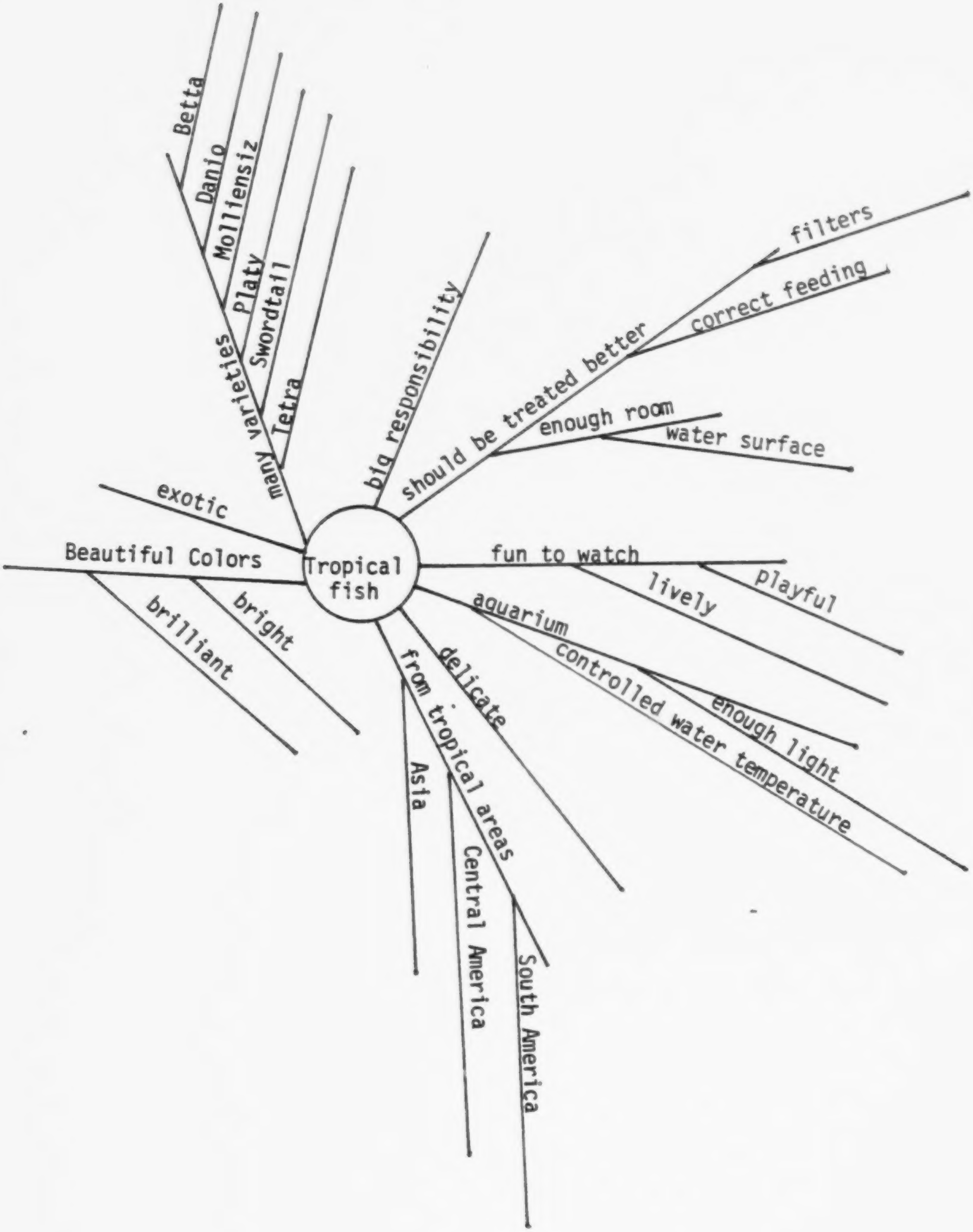
THESIS SENTENCE: People who have tropical fish should treat them better.

CONCLUDING PARAGRAPH: There are many simple things that people can do to take better care of their fish. If fish owners would make sure their fish had enough room, the right temperature and correct feeding, their aquarium would be beautiful and their fish would thrive. If people are going to have pets of any kind, they should give them the best care possible.

WHICH SENTENCES...

1. Restate the thesis sentence? There are many simple things that people can do to take better care of their fish
2. Summarize the main points (refer to the spoke outline - see attachment)? If fish owners would make sure their fish had enough room, the right temperature and correct feeding their aquarium would be beautiful and their fish would thrive.
3. Make a strong statement? If people are going to have pets of any kind, they should give them the best care possible.

PREWRITING SPOKE OUTLINE


Tropical fish
many varieties
Betta
Danio
Molliensiz
Platy
Swordtail
Tetra
big responsibility
should be treated better
filters
correct feeding
enough room
water surface
exotic
Beautiful Colors
brilliant
bright
fun to watch
lively
playful
aquarium
controlled water temperature
enough light
delicate
from tropical areas
Asia
Central America
South America

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: ____________________

THESIS SENTENCE: Love is grand

CONCLUDING PARAGRAPH: Although many people say love is grand, that is frequently not the case. Once the initial glow fades, affection can turn to suffocation, companionship to boredom, and happiness to disillusionment.

WHICH SENTENCES...

1. Restate the thesis sentence? ____________________
2. Summarize the main points (refer to the spoke outline - see attachment)? ____________________
3. Make a strong statement? ____________________

## CONCLUDING PARAGRAPH

A good ending can include the following three purposes:

1. Restate the idea in the thesis sentence
2. Summarize the main points made in the body of the composition
3. Make a strong statement

DIRECTIONS: Read the following concluding paragraph and tell the purpose of each sentence in the paragraph.

ASSIGNED TOPIC: Love

THESIS SENTENCE: Love is grand

CONCLUDING PARAGRAPH: Although many people say love is grand, that is frequently not the case. Once the initial glow fades, affection can turn to suffocation, companionship to boredom, and happiness to disillusionment.

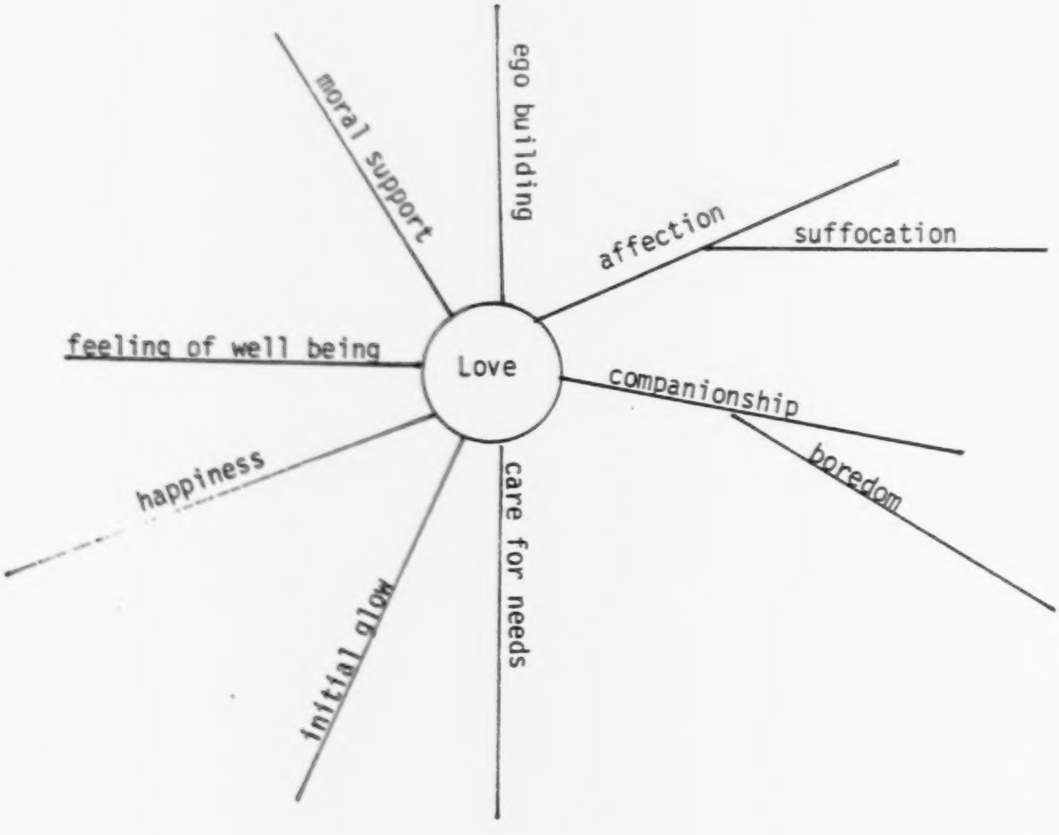
WHICH SENTENCES...

1. Restate the thesis sentence? Many people say love is grand.
2. Summarize the main points (refer to the spoke outline - see attachment)? Once the initial glow fades, affection can turn to suffocation, companionship to boredom, and happiness to disillusionment.
3. Make a strong statement? That is frequently not thecase

*NOTE: Sentences 1 and 3 have been combined.

PREWRITING

SPOKE OUTLINE


moral support
ego building
affection
suffocation
feeling of well being
Love
companionship
boredom
happiness
initial glow
care for needs

## Writing a Concluding Paragraph

As a class project, write a concluding paragraph. Include the three purposes: restate the thesis sentence, summarize the body of the composition, and make a strong final statement. The thesis sentence is "In many ways a smile is like a window." Make sure you refer to the spoke outline on smiles when summarizing the main points.

Your teacher will write the group concluding paragrapn on the board. After the paragraph has been proofread and the appropriate corrections and changes have been made, each student should then copy the paragraph.

## COMPOSING A CONCLUDING PARAGRAPH

Assigned Topic: movies

Thesis sentence: Movies are fine entertainment

Prewriting Activity

Step 1: Begin by making a spoke outline of your thoughts and ideas. The spoke must include points that support the thesis sentence.

Writing Experience

Step 2: Restate the idea in the thesis sentence.

Step 3: Write a sentence that summarizes the main points that you would put in the body of a composition. (Refer to your spoke outline.)

Step 4: Make a strong statement about the topic.

Step 5: Proofread your concluding paragraph using the Proofreading Form - Concluding Paragraph.

## PROOFREADING FORM - CONCLUDING PARAGRAPH

| | | | | PEER | SELF | TEACHER |
|---|---|---|---|---|---|---|
| 1. | Margins (all four sides) | | +1 | | | |
| 2. | Indent the paragraph | | +1 | | | |
| 3. | Complete sentences | | +2 | | | |
| 4. | Sentence fragments | (for each) | -1 | | | |
| 5. | Punctuation (all correct) | | +2 | | | |
| 6. | Spelling (all correct) | | +2 | | | |
| 7. | Proper title - underlined | | +1 | | | |
| 8. | Neat handwriting | | +1 | | | |
| 9. | Restate thesis sentence | | +4 | | | |
| 10. | Summarized the main points | | +4 | | | |
| 11. | Made a strong statement | | +4 | | | |
| | | Total Possible | +22 | | | |

# CONTENTS

## LETTER WRITING

| | |
|---|---|
| Level I: | (oral) Social Letter Format |
| Level II: | Social Letter |
| Level III: | Social Letter |
| Level IV: | Social Letter<br>Business Letter |
| Level V: | Social Letter<br>Business Letter |

## WRITING LETTERS

"Let us consider letters-how they come at breakfast, and at night, with their yellow stamps and their green stamps, immortalized by the postmark-... Life would split asunder without them."

-Virginia Woolf

Letters are great for students to write because there is no one "right" way to write them, and, since letters are addressed to a specific person, they provide an audience for students to focus on. When I think about what makes a good letter, I think of the kind of letter I like to receive. If it's a business letter, I want to know what I need to know. If it's a letter from a friend, I want to get the news but I also want to get a sense of my friend, what he or she is doing and what he or she feels or is thinking about as well. My favorite letters are the ones which carry the personality of the writer and make me feel I'm with him or her because the letter "sounds" so much like the person writing. The balance between these two things, information and something more social and personal, varies depending on whom a letter is to and what its purpose is.

Before students begin writing letters in the classroom, it might be helpful to go through the forms for various minds of letters--such things as date, heading, salutation, the body, closing, etc.--as standardly found in composition and language arts texts.

These days people don't write nearly as many letters as they used to. The telephone has all but replaced the notes which tell what time to come for dinner or when a train will arrive. Still, there are a lot of business letters for students to write and learn to write which arise from real situations in their lives: write a letter requesting a replacement for a faulty bicycle part; write a letter to accompany a check for reservations at a summer camp for a week; write to a museum to find out how the class can arrange a visit. Query letters are letters written to get information; write to Del Monte, General Motors or a travel bureau to see if they have any free pamphlets or brochures. Some serious letter writing to real people can accompany classroom science or social science projects, such as letters to the bus or power company, a hospital, a city councilman or school board member, to get answers unavailable anyplace else.

Some letters never get sent. They include: letters to figures from history or literature; letters to friends or relatives who have died; letters to objects or animals, and letters to the future, letters to an imagined great-grandchild, or a letter to a future resident of a house or town. These letters are actually explorations as much as communications. They allow students to follow the process of their own interests, fears, curiosities and expectations. Letters to objects may take on a poetic or metaphorical quality. You can encourage this, even as a way of moving students towards writing poetry. If I write to a tree, I have to look at it. I might describe or compare it to other things that look like it, I have to talk to it and to imagine it--what it's filled with, how its leaves grow, what it might say if it could talk back.

I've also asked students to write letters to real people which they will never send: an angry letter to a friend, sister or brother after a fight; a love letter, particularly as the admission of a love which might otherwise go unconfessed.

Postcards are fun, especially when students make them and then write messages on the back.

Devoting the writing period to letter writing--to friends, parents, relatives, teachers, other classmates--can be a relaxing break after working on some more intense and difficult writing forms (or revision!), because personal letters are often so informal. Letters tell things, news and information, but they are also simple friendly gestures.

Talk with the class first about what makes letters interesting to write and receive. How can students make sure their letters will say more than "How are you? I'm fine." This discussion includes how letters look, what kind of paper they're written on, if they include pictures or other enclosures, how they're addressed, even what stamp they finally get stuck with. Read some letters aloud in class. Ask students--are they interesing, funny, sad, do they have a personal style, remind you of the person writing or make you want to write a letter back? Do they have the feeling of a conversation, the voice of someone talking? It might be helpful to remind students that when they write a letter they are in fact speaking to someone.

Letters are really a form of writing to enjoy. Flowers are letters, Virginia Woolf said, without them life would be a different affair altogether.

## SCHEMA

### Social letter

The five parts of a social letter include the date, greeting, body, closing, and signature. The social letter is informal in tone with the degree of informality determined by the recepient. It can be a friendly letter, a thank-you note, or an invitation.

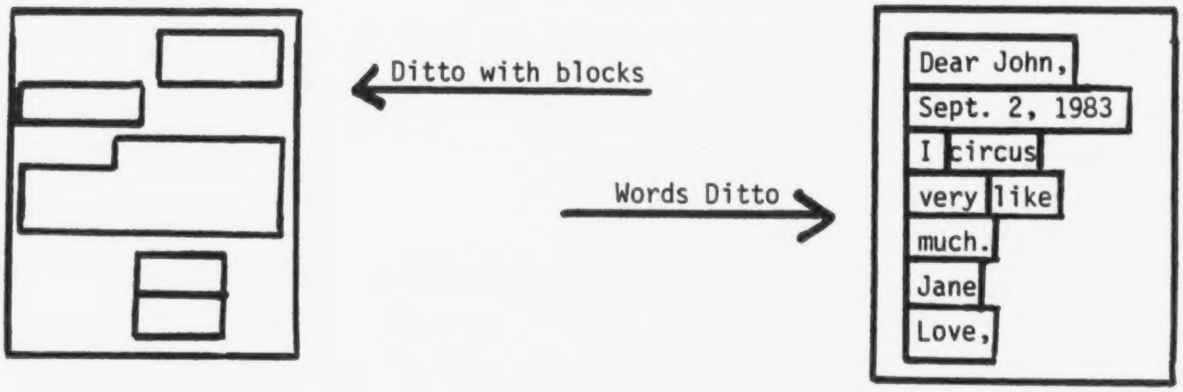
### Business letter

The six parts of a business letter are the heading, inside address, greeting, body, closing, and signature. The business letter is formal in tone with clarity and accuracy of information being of prime importance.

AUDIENCE: Teacher, Students
MODE: Practical/Informative

SKILL LEVEL: I
STUDENT LEVEL: 1st Grade
TIME: 3-4 class periods

TITLE: 5 part letter writing



General Objectives:

1. Learn the parts of a 5 part letter.

Specific Objectives:

1. Learn the parts of a 5 part letter by using a cut and paste activity.
2. Orally compose a letter while the teacher writes it down.
3. Practice new knowledge by writing a 5 part letter using the form with blank blocks.

Necessary Materials/Equipment:

1. Scissors, paste
2. Ditto with blocks for each of the 5 parts of the friendly letter.
3. Ditto with words to use to fill the blocks on the form above.
4. The same form as #2 to be written on.

Vocabulary: Date, Greeting, Body, Closing, Name

Prewriting Experience: Students cut words from the ditto with words and paste them on the form with 5 blocks.

Precomposing Skills: After the cut and paste activity - Students compose a letter orally and the teacher writes it on chart paper which has the same blocks as the cut and paste ditto. Language books: Friendly - pages 64-65, Invitation - pages 98-99.

Writing Experience: Use the ditto with the 5 blocks - students fill the blocks with their own words. They could write a letter to another child in the room if desired. Another form with lines in the blocks can be used at this point.

Evaluation and Revision: Students exchange letters and read each other's letter. The students talk together about whether the letter makes sense and has all 5 parts filled in. Revisions are made before the letters are turned in to the teacher for a grade.

AUDIENCE: Secret pal
MODE: Friendly letter
TIME: 3 days

SKILL LEVEL: 3
STUDENT LEVEL: 3-5

## TITLE: Friendly letter to secret pal

General Objectives:

1. Students will be able to identify the appropriate parts of a friendly letter.
2. Students will be able to write a one paragraph friendly letter to their secret pal (another student in the class).

Specific Objectives:

1. Students will be able to identify the five parts of a friendly letter.
2. Students will be able to write an informative one paragraph letter to a classmate using the correct letter format.
3. Students will be able to include 3 details about themselves in the body of the letter.
4. Students will be able to edit their letters for proper format.
5. Students will exchange letters and try to guess who their secret pal is.

Necessary Materials/Equipment:

Pencils, paper, wall chart displaying the parts of a friendly letter, class list showing each students secret pal. Class list to cut up to give each student their secret pals name. Individual address cards if necessary.

Vocabulary:

Heading, greeting, body, close, signature (5 parts of a friendly letter). Tone (friendly), audience, secret pal, indent.

Mechanical Skills:

Parts of a letter and letter format. Shown sample for wall chart (follows) Review the parts of a letter using the chart. Discuss the five parts. Also review indenting, punctuation, and capitalization. Have chart available during experience.

## Prewriting Experience:

Lesson 1: Using chart, review all parts of a friendly letter. Have students write a "letter" including everything except the body. If necessary, allow them to copy their own address from their card, or use one standard address. After each student has finished, check and correct letters as a group by following the chart and asking students to touch each item on their paper as you touch it on the chart. Be sure to include capitals, punctuation and spacing.

Lesson 2: (To be done just before students write their letter.) Have each student quietly think of, and write down on scratch paper, 3 things (clues) about themselves that will help their secret pal guess who they are. Help any students individually who may need it. Remind them not to discuss their clues with anyone. Hand out slips of paper with each students secret pal on it. Make sure to keep track of each secret pal. Students will not sign their name on the final draft of the letter.

## Writing Experience:

(Lesson 2 continued) Have students write a letter to their secret pal. Follow the practiced format. Have the students write the body, including the 3 details from their scratch paper. As they finish, have them check for all five parts of the letter, punctuation, and also that the letter makes sense. Have them sign and turn in this copy. Remind them that their secret pal must be able to read this.

## Evaluation and Revision:

Go over letters for format and legibility. Discuss letters individually and have students rewrite in their neatest manner. Make sure rewrite does not include signature. Collect letters and pass out to pals. Give students who would like to the opportunity to read their letter out loud. Have students guess who their secret pal is. Return letters may be written to ask for more clues or to tell how they guessed who their pal was. In return letters the name in the greeting will be missing instead of the signature.

WALL CHART SAMPLE:
Friendly Letter

1440 Center Street
Colton, California 92324
September 13, 1983

HEADING 1

GREETING 2

Dear Steve,

BODY 3

I am your secret pal. My eyes are blue. I like to play kickball and I am very good at math. Can you guess who I am?

From,

Dana

CLOSE 4

SIGNATURE 5

## Letter Writing - Classroom Post Office

The Teacher does the following:

1. Gives street names to classroom rows. If students are at tables or "blocks" of desks you could call them a "court" or "circle."
2. Tape a made up address card to the top of each pupil's desk or space. Students might enjoy naming their own street and creating their own addresses.
3. Teach letter writing form - Business and Friendly.
4. Teach addressing an envelope.
5. Provide a class directory of addresses to each student.
6. Provide letter writing prompts if necessary.
7. Deliver letters to students until the student understands the delivery system - then "postmen" can be appointed as reward for good behavior, wrong addressed letters in dead letter box.
8. Checks the dead letter box and works with students who still don't understand the forms.

The Student does the following:

1. Learns Friendly and Business letter writing forms.
2. Learns to address an envelope.
3. Writes and sends letters to classmates.
4. Corrects and resends misaddressed letters, those that were in the dead letter box.

AUDIENCE: Parents
MODE: Letter
TIME: 3 days

SKILL LEVEL: IV, V
STUDENT LEVEL: IV+

## TITLE: SOCIAL LETTERS

### GENERAL OBJECTIVES:

Pupils will be able to write, in proper form and tone, an invitational letter.

### SPECIFIC OBJECTIVES:

1. Pupils will be able to explain the importance and role of various kinds of letters in everyday life.
2. Pupils will be able to name and reproduce the various parts of the letter form for an invitational letter.
3. Pupils will be able to explain the purpose and tone of an invitational letter.
4. Pupils will be able to write sample invitational letters utilizing the proper letter parts and form.
5. Pupils will be able to proofread and edit their letters to show proper respect for the persons to whom the letters are sent.

### NECESSARY MATERIALS:

Chalk
Chalkboard
paper
pencils
pens
sample invitational letters
overhead projector
Charts of letters

### VOCABULARY:

heading
salutation
body
format
complimentary close
body
signature
tone

## PRECOMPOSING SKILLS:

The sample letters and the charts of letter forms help pupils to recognize the ingredients of various kinds of letters. Use charts and overhead transparencies to model and review Thank you letters and friendly letters. (See attached instruction lesson pages 4, 5, 6)

## PREWRITING SKILLS:

The teacher will discuss the importance of letters in everyday life. The teacher might display samples of letters on charts so the students may refer to them.

The teacher will provide opportunities for the pupils to discuss a class party and to write an invitational letter inviting their parents. (See attached teacher information pages 7, 8, 9)

## WRITING EXPERIENCE:

Students will write invitational letters inviting their parents to the class party.

## EVALUATION:

Pupils share letters in groups and share responses after replies are received.

The teacher and students will check for correctness and form.

INSTRUCTION LESSON

SPECIFIC IDEA TO BE TAUGHT:

1. Each type of letter has a format.
2. The format and the body are determined by the purpose.

VOCABULARY:

| | |
|---|---|
| purpose | tone |
| format | use other vocabulary words listed at beginning of lesson. |

LESSON SEQUENCE:

Demonstrate various kinds of letters by displaying samples.

1. "Thank you" letter
   a. Letter format: heading, greeting, body, close, signature
   b. Letter purpose: to express gratitude and show politeness
   c. Letter body: description of what you received and how you use it, personal expression of thought, brevity
   d. Closing: personal

"Thank You" letter:

21481 Farwellane
Simi Valley, California 93065
January 10, 1977

Dear Linda and Jeff,

I really like the skateboard you gave me for Christmas. It is the best skateboard that I have ever had. The other skateboard fell apart and I didn't expect to get another one so soon. When I saw it I was so surprised. I ride my skateboard up and down the sidewalk all the time and I'm learning new tricks.

I'm glad you came to spend the holidays with us and thanks again for my skateboard.

Love,

Jimmy

2. Friendly letter

   a. Letter format: heading, greeting, body, close, signature

   b. Letter purpose: to be informative and polite

   c. Letter body: inquiry about reader, events in sender's life, conversational tone, desire to meet

   d. Closing: personal

Friendly Letter:

640 West 85th Street
Denver, Colorado 91406
January 26, 1977

Dear Jose,

How are things going with you? Fine, I hope. Yesterday Tom, Jerry, Sam and I had a job to number the red balls and pump them up because they were flat. It was ninety-four degrees on the playground where we were diligently working, and we got so hot that the principal gave us each a tall glass of cold water!

I finally saved up $14.00 for the three-star model kit I have wanted for so long! I earned it by doing chores at the drugstore everyday after school. My dad says I have more money now than he does. BIG JOKE!

Aren't you excited about our skiing trip to the Aspen Mountains? Are you ready to try and go over the big jump with me? I'll try it if you will, but I am sure scared. Are you? I can hardly wait for the 14th of January when we will be on our trip. Say "Hi" to your family for me.

See you at the mountains,
Sammy

Discuss the purpose and tone and audience of an invitational letter. Include the following in your letter:

| | |
|---|---|
| when | time |
| where | place |
| what | type of event |
| who | the person offering the invitation. |

3. Invitational letter
   a. Letter format: heading, greeting, body, close, signature
   b. Letter purpose: to give the time, place, type of event
   c. Letter body: brief and informative description
   d. Closing: personal

Invitational Letter

28390 Amestoy Avenue
April 21, 1977

Dear Parents,

We are inviting you to our Open House tonight from 7:00 to 8:00. There will be many things to see, such as poetry spheres, Law and Consumerism posters, creative writing, plenty of art, and a lot more. You'll be able to have a chat with our teacher.

In our auditorium there will be a terrific Art Show of the whole school's art work. You can see slides of some of last year's events.

In the lunch area there will be a Bake Sale. There will be free coffee for the adults and punch for the kids.

Love,
Janelle

AUDIENCE: Sister school class SKILL LEVEL: 2
MODE: Letter STUDENT LEVEL: 2-4
TIME: 3 days

TITLE: Thank you letter (after field trip to sister school)

General Objectives:

1. Students will be able to identify the appropriate parts of a thank you letter.
2. Students will be able to write a one paragraph thank you letter to a member of their sister school class.

Specific Objectives:

1. Students will be able to identify the five parts of a thank you letter.
2. Students will be able to write a one paragraph letter to a member of their sister school class thanking them for the puppet show.
3. Students will use correct format in their thank you letter.
4. Students will include the following in the body of their letter: Thank you, which puppet they liked best and why they liked it.
5. Students will edit their letter for proper format and spelling.

Necessary Materials/Equipment:

Wall chart displaying parts of a thank you letter, pencils, paper, previous field trip activity, individual address cards (if necessary), chalkboard, chalk.

Vocabulary:

Heading, greeting, body, close, signature, indent, audience (who they are writing to) address, any special vocabulary from your specific field trip.

Mechanical Skills:

Parts of the letter and letter format. Use wall chart to review parts of a letter (sample wall chart follows). Also review capitalization, punctuation and indenting. Have wall chart available during writing experience.

Prewriting Experience:

Lesson 1: Using wall chart, review all parts of a thank you letter. Have the students write a "letter" including everything except the body. Allow them to use their address cards for their own address or use one standard address for the entire class. After each student has finished, check and correct as a group by following the chart and asking students to touch each item on their paper as you review it and touch it on the chart. Be sure to include capitals, punctuation and spacing.

Lesson 2: (To be done just before students write their letter.) Discuss, as a group, the field trip experience. Write down the ideas on the board so students can refer back for ideas and spelling. Allow all students to participate. After discussion have each student write down which was their favorite puppet (or favorite part of the field trip) and why. With their "letters" from Lesson 1 and their ideas about the puppet show written down, they will be ready to write their letters.

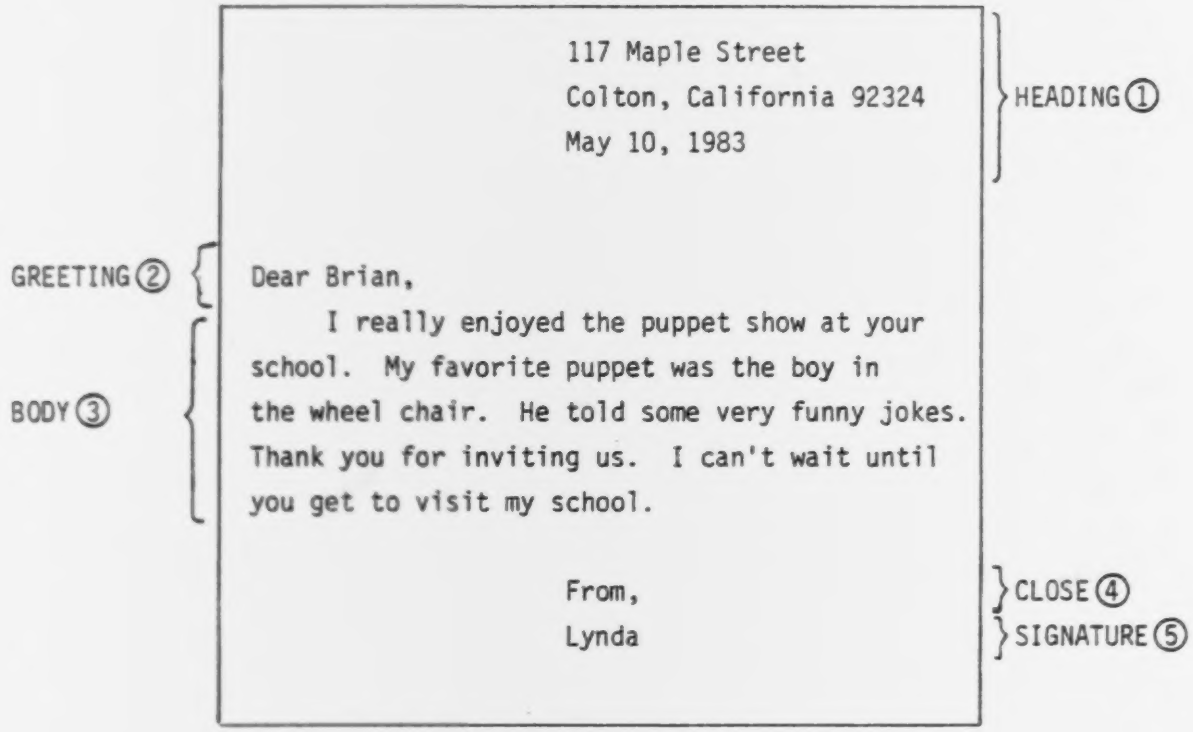
Writing Experience:

(Lesson 2 continued...) Have each student write a letter to their sister school pal. Follow the practiced format. (If you do not have special pals have the students address their letters to their sister school class.) Remind them to check the chart for format. Tell students that this is the first draft. They will edit and rewrite the letter before sending it to their sister school.

Evaluation and Revision:

Go over the letters for format, legibility and spelling. Discuss the letters individually and have students rewrite in their neatest manner. Collect final drafts and mail to your sister school.

WALL CHART SAMPLE:
Thank you letter



117 Maple Street
Colton, California 92324
May 10, 1983

Dear Brian,

I really enjoyed the puppet show at your school. My favorite puppet was the boy in the wheel chair. He told some very funny jokes. Thank you for inviting us. I can't wait until you get to visit my school.

From,
Lynda

HEADING ①
GREETING ②
BODY ③
CLOSE ④
SIGNATURE ⑤

AUDIENCE: Teachers, peers	SKILL LEVEL: IV-V

MODE: Simple Business Letter	STUDENT LEVEL: IV+

TIME: 3-4 days

## TITLE: Business letters

General Objectives:

Pupils will be able to write in proper form and tone, a simple business letter.

Specific Objectives:

1. Pupils will be able to use the following in letter writing:
   a. Heading
   b. Inside address
   c. Greeting
   d. Body
   e. Closing
   f. Signature
2. Pupils will be able to recognize, in oral and written form, the difference between a business letter and a friendly letter.
3. Pupils will be able to identify given abbreviations.

Necessary Materials/Equipment:

1. Overhead projector
2. Water-soluble colored pens
3. Transparencies of friendly and business letter forms
4. List of common abbreviations
5. Selections of business and friendly letters

Vocabulary:

address
capitalization
salutation
abbreviation
punctuation
colon

Pre-Composing Skills:

The teacher reads selections of sample letters and discusses why the right information is so important in a business letter.

Pre-Writing Experiences:

The teacher will provide opportunities for pupils to discuss a party for the class and discuss where class may write for donations of food and game prizes.

Writing Experience:

Students will write business letters to request donations of food and game prizes for class party.

Evaluation:

Students and teachers will check business letters, noting form and content

AUDIENCE: Parents
MODE: Letter
TIME: 3-4 days

SKILL LEVEL: V-VII
STUDENT LEVEL: V+

## TITLE: Simple Business Letter

Specific Idea to be Taught:

1. The parts of a business letter include:
    a. heading
    b. inside address
    c. greeting
    d. body
    e. closing
2. A friendly letter and business letter differ in form and tone.

Vocabulary:

1. Use vocabulary listed at beginning of lesson
2. Abbreviations

| | |
|---|---|
| P.O. | Post Office |
| R.R. | Rural Route |
| St. | Street |
| Blvd. | Boulevard |
| Ave. | Avenue |
| Mr. Mrs. Ms. Dr. Miss | |

Lesson Sequence:

Display a transparency of a business letter form on an overhead projector. (See sample page 6 & 7.)

Review the six parts of a business letter:

1. Heading: Your address and date. (Do not abbreviate.)
2. Inside Address: Name of person to whom you are writing, the name of the company, and the address. (Use block form as illustrated in the sample.)

*At this time a detailed discussion on the difference between block form and indented form needs to take place.

3. Greeting: Use one of the following -
   Dear Sir: Dear Madam: Gentlemen: Dear Mr. Brown: Dear Miss Smith:
   Dear Mrs. Quon: (Always yse a colon after the salutation.)

*Reinforce the definition of a colon.

4. Body: Decide what your letter is about. Make it simple, concise, and to the point.

5. Closing: One of the following may be helpful:
   Yours truly,
   Yours sincerely,
   Sincerely,
   Cordially,
   (Always use a comma for the closing.)

*Reinforce the fact that the second word in the closing is never capitalized. Only the first word

6. Signature: Sign your first and last name below the closing.

A friendly letter and business letter differ in form and tone.

1. A friendly letter has a conversational tone.
2. A business letter has a courteous but concise tone.

Review the five parts of a friendly letter:

1. Heading: Your address and the date are included. (Do not abbreviate.)

2. Greeting: The following is used: Dear Jane, Dear Jim, (a comma is used in a friendly letter rather than a colon which is used in a business letter).

3. Body: Decide what your letter is about. Make it simple, concise and to the point.

4. Closing: One of the following may be used: Your friend, Your pen pal, (a comma follows the closing).

Note: See pages 111-117 in grade 4 American Book English - Business Letters.

Application: Have students write business letters to request donations for class party.

BUSINESS LETTER

a. Letter format: heading, inside address, greeting, close, signature

b. Letter purpose: to present an idea or suggestion, request material, or make a complaint

c. Letter body: clear and concise information with a courteous tone, correct form.

d. Closing: formal

e. Optional: pupils may design a logo to be placed at the top of the letter.

BUSINESS LETTER #1

28113 Paso Robles Avenue
Van Nuys, California 91406
April 18, 1977

James Earl Carter
President of the United States
The White House
1600 Pennsylvania Avenue
Washington, D.C.

Dear Mr. President:

I am writing in regard to the time you had a town meeting in Massachusetts and spent the night with a family in the same town.

Now, since you were born in the South, and have visited the East, I think it is your duty to come to the West.

Your next town meeting should be held in Van Nuys, California, where I am a resident. My family and I are extending a cordial welcome to you to be a guest in our home. If you land at the airport in Van Nuys, you will be within walking distance of my home.

Also, Mr. President, I did a report on you during your campaign. I became very well-informed on your position on the various campaign issues. My teacher thought it was very good.

One last thing is, I know why you did not give that fifty dollar rebate to tax payers. I think it is because the economy didn't need it any more.

I am looking forward to receiving a personal answer in the very near future.

Respectfully yours,

Kelly Carlton

Kelly Carlton

BUSINESS LETTER FOR EDITING:

1514 Sycamore Avenue
Oswego, New York 13126

Mr. C R Soderstrom
Purchasing Manager
Wilson Supply company
1566 Indiana S.
Erie Pensylvania 26500
Dear sir

Please send me one magnifying lens like the one on page 15 of your catalog. The model is G-3116 and it sells fore $3.98.

I don't know weather I should mention it but the last time I wrote you I was truley dissapointed not to get an anser. I sent you ninty cents for fourty slide labels. Did you loose my letter?

I'm enclosing a money order for $4.25 which should be enough to cover male costs,

Jerry Arnold.

# CONTENTS

## STORY PLOT

Level I (Oral Sequency of Events

Level II Characters

Level III Setting

Level IV Problem

Level V Rising Action
Climax

Level VI Denouement
(resolution)
Point of View

Level VII Mood and Tone
Irony

Level VIII Theme
Flashback

AUDIENCE: Teacher/Peers
MODE: Sentence, Illustrations
TIME:

SKILL LEVEL: I
STUDENT LEVEL: 1+

## TITLE: Story Summarization

### General Objective:

The pupils will be able to begin to summarize a story in a sequence.

### Specific Objectives:

1. Pupils, given a story on a sound filmstrip set, will be able to illustrate the beginning, middle, and ending of the story sequentially.
2. Pupils will be able to dictate or write a sentence for each illustration.
3. Pupils will be able to retell the story sequentially by sharing their drawings and talking about what happened first, what happened next, and what happened last (or at the beginning, middle, and end) in the story.

### Necessary Materials/Equipment:

1. Pocket chart or felt board
2. Sequence pictures for pocket chart or felt board
3. Listening/viewing center with headsets, small screen, record player, or tape recorder
4. Sound filmstrip story sets, such as "Fairy Tale Magic," by Encyclopedia Brittanica, available in bilingual edition, or Bowmar "Beginning Fluency in English as a New Language" Series
5. Paper large enough to be divided into three sections in which pupils can draw three pictures
6. Crayons

### Vocabulary:

| | For bilingual classes |
|---|---|
| beginning | principio |
| middle | al medio |
| ending or end | al fin |
| first | primero |
| next | siguiente |
| last | ultimo |

Pre-writing Experiences:

The teacher provides opportunities for pupils to listen to stories through such activities as participation in storytelling time or visiting listening centers.

The teacher shows films of children's stories. Many classic fairy tales and familiar stories are available through either the District or the public library. Some are available in Spanish.

Puplis may cut out pictures in the correct sequence from an appropriate source, such as Noble and Noble's Try Experiences for Children, which contains some excellent exercises of this type.

Pupils may listen to the retelling of a story and place on a felt board, in the appropriate sequence, cut-out representations of the characters referred to in the story.

Pupils may learn nursery rhymes or songs, especially those that contain several verses or long sequences to develop auditory memory. Good examples of such songs are "This Old Man," "She'll Be Coming Round the Mountain," and "Old MacDonald Had a Farm."

Pre-composing Skills:

The teacher designates class members to illustrate the concept of sequence. Several pupils may form a "train" or "parade," and class members may discuss who is at the beginning, middle, and end. Blocks may be used to illustrate further the concept of putting things in the rifht order or "where they belong." Nursery rhymes or songs may be used as children discuss sequence through personal experiences, such as getting ready for school in the morning or planning a birthday party.

The teacher helps pupils to learn that sotries are read from left to right. Most reading readiness programs contain lessons on this concept. Sequence puzzles are available commercially. The Try Experiences for Children, by Noble and Nobel, are also excellent for this purpose.

The teacher encourages children to visit the listening or viewing center and to discuss or paint pictures of things that they have heard or seen.

Writing Experience:

Pupils will either dictate or write a sentence to accompany each picture, depending on their individual state of development.

Instruction:

SPECIFIC IDEAS TO BE TAUGHT:

Stories tell us something in a certain sequence.

LESSON SEQUENCE

Show: Place a set of sequence cards or sequence of pictures on felt board or pocket chart in the correct order.

Discuss: Review the story, including what happened first or in the beginning, middle, and end.

Show: Put another set of cards or pictures on the felt board, this time in an incorrect sequence. Ask class to tell you the correct sequence.

Repeat procedure several times, giving individual children opportunities to come up to the felt board and unscramble the pictures.

Show: Hold up or clip up a sheet of paper that has been divided into three sections.

Discuss: Ask children to explain where the beginning, middle, and and end of a story should be placed if the pupils were to "draw a story." Use a familiar story for discussion. For example, ask: In "Little Red Riding Hood," did Mother give Little Red Riding Hood a basket of food for grandmother at the beginning of the story or at the end? Should we draw Mother giving Red Riding Hood a basket in the first, middle, or last section of the paper?

Apply: Assign one group of pupils to the listening/viewing center. Their assignment will be to listen to or view a story and then to retell it sequentially through pictures.

Apply: Ask the members of the group to draw three pictures summarizing what happened, using a sheet of paper divided into three sections. In the first section, they will draw the beginning of the story; in the middle section, they will draw the middle of the story; and in the last section, they will draw the end or ending. Pupils will then either dictate or write a sentence to accompany each picture, depending on their individual stage of development. Pupils may use viewing center on a rotation basis.

Where appropriate, ask pupils to illustrate the story on one day and to make up the sentences on the next.

Revising/Editing/Evaluating:

The teacher will review the samples of the pupils' drawings to determine whether or not the pupils understand the concept and assignment. To find out if they understood the sequence but did not understand the directions given, the teacher may ask children to explain which picture illustrates the beginning, etc., or to tell the story.

Extension Activities:

The teacher may:

1. Ask children to look at a picture or pictures and to discuss or draw what they think is going to happen.
2. Ask pupils to write an ending to a story.
3. Ask more capable children to write a different ending to a familiar story.
4. Help children to define the term illustrator as someone who tells a story through pictures, illustrations, or drawings.

AUDIENCE: Teacher
MODE: One paragraph - Imaginative
Narrative Writing

SKILL LEVEL: II
STUDENT LEVEL: 2-5
TIME: 2-3 days

TITLE: Sammy Squitten (Virginia Crotinger)

General Objectives: To write a one paragraph story.

Specific Objectives: To use a topic sentence with 3 or 4 supporting sentences with Sammy as the character.

Necessary Materials/Equipment: National Geographic World Magazine article about a vet who studies a squirrel adopted by a mother cat.

Vocabulary:
Topic sentence
supporting sentences
period
capital
letters
title
indent
paragraph

Prewriting experience:
- Read the story, show picture in article
- Class discussion of story
- Word Bank

Precomposing skills: (Not with time frame)
previous instruction
- capitals
- periods
- complete sentence
- topic sentence
- supporting sentences
- indenting

Writing Experience: Write a 4 or 5 sentence story with Sammy as character. Tell what Sammy did when he left home. Draw a picture about the story.

Evaluation/Revision:

Evaluate - topic sentence and supporting sentences
- caps and periods.

Revision: Copy and make corrections

AUDIENCE: Parents SKILL LEVEL: III
MODE: Imaginative/narrative STUDENT LEVEL: 2-5
TIME:

## TITLE: Animal Crackers

General Objectives: Students will write a one paragraph story about a specific animal with emphasis on setting.

Specific Objectives: Students will create a setting on paper, around an animal cracker. Students will write a one paragraph story about the animal in it's setting. Students will use proper punctuation, capitalization, and paragraph formation.

Necessary materials/equipment: Animal crackers (2 per student - one to eat, one to glue on paper - also be sure to allow for broken crackers), white construction paper, glue, crayons, writing paper, pencils.

Vocabulary: Story, plot, setting, animal names (will vary according to crackers), detail, order, indent, paragraph.

Prewriting experience: 1. Hand out 2 animal crackers to each student.
2. While students eat one cracker, discuss the other animals. Be sure to cover animal characteristics, habitat, etc.
3. After sufficient discussion, allow students to glue animals on paper. (May want to list ideas on board.)
4. Have students color setting around their animal. Be sure to allow freedom of choice in setting.
5. Discuss mechanical skills.

Mechanical Skills: 1. Punctuation - review correct useage of period, comma, question mark.
2. Capitalization - review useage of capitals for beginning sentences and names.
3. Paragraph formation - review: indenting, keeping to one idea, keeping similar details together.

Writing Experience: Have students:

1. Look at pictures to determine what details students want to include from their picture.
2. Decide the order of the details they want to include. Keep details together so as not to confuse readers.
3. Write paragraph after organizing according to steps 1 and 2.

Evaluation and Revision: Evaluate on a one to one basis with each student. Have students rewrite on "special" paper to display with pictures.

AUDIENCE:

MODE: Imaginative/Narrative

SKILL LEVEL: IV

STUDENT LEVEL: 4-6

TIME: 2-3 days

TITLE: Crazy Creations

General objectives: Using the story plot format to write an original short story.

Specific Objectives: Given 2 characters, a setting and an initial problem, the student will create a story.

Necessary Materials/Equipment: 4 4" x 6" sheets of paper per child. 3 containers large enough to hold the sheets folded up.

Vocabulary: Character, setting, initial problem solve

Prewriting Experience: Give each child 2 sheets of 4" x 6" paper. On each sheet the child writes a character's name and a brief description. Collect and put in 1 can. Pass out another sheet - have child write the setting on it - a place and time. Collect and place in second can. Pass out last sheet - write a problem for a character. Collect and place in third can.

Precomposing Skills: Review concepts of character, setting, and initial problem. Children must be able to write in complete sentences.

Writing Experience: Each child picks 2 characters, 1 setting and 1 problem. They may brainstorm for vocabulary before writing. This is really motivating so the children should be given a period just to share which sheets they received. Provide ample time for writing. Teacher needs to circulate; support the students, and generally be accessible.

Evaluation & Revision: Students should be given the opportunity to use peer editing before having them share them voluntarily with the rest of the class. During peer editing the "editor" should check to see that the writer used all the given elements and had the characters solve the problem.

AUDIENCE:
MODE: Story
TIME: 2 weeks

SKILL LEVEL: V
STUDENT LEVEL: V

## TITLE: Creating Student Authors

General Objective:

Students will be able to write original stories to be placed in a class book.

Specific Objectives:

1. Pupils, given samples of children's literature, will be able to identify the rising action and climax.
2. Pupils will be able to write an original story containing the elements of plot: character, setting, problem, rising action, climas.
3. Pupils, given the final draft of their stories in typewriteen form, will be able to illustrate and bind their stories.

Necessary Materials/Equipment:

Pencil and paper

Readers, literature books, books of short sotries

"Story of a Book" (film available thorugh the district)

Materials for binding books.

Typewriter with type appropriate to grade level

Art materials for illustrating

Vocabulary:

character
setting
problem
final draft
rising action
climax
original story

Mechanical Skills:

Apply all mechanical English skills tuaght to date. Review those which are troublesome.

Pre-composing Skills:

1. Read Pagoo by Holling C. Holling to the class. Show the film "Story of a Book." Discuss the selection of an idea for a story and how the idea is developed.
2. Define the terms "rising action" and "climax" for students.
   a. Rising action = events after the exposition which leads to the climax. As this action progresses you become more and more involved until the story reaches the climax.
   b. Climax = the turning point, at this point you learn how the story will turn out.
3. Have students read short stories from their readers or literature books and fill in the "Story Planner" (see page I ).

Composing Experience:

1. Have the class select a type of story (i.e. adventure), and ask students to name possible story ideas. List sample beginning sentences and story titles.
2. Provide students with blank copies of the "Story Planner" and have them plan an original story of the type used in the class discussion.
3. Have the sutdents use their plan as the basis for their first draft of a story.

Revising/Editing/Evaluating:

1. Have students exchange papers and fill in a blank "Story Planner" for the story they are reading.
2. Have each student check his/her own story using the form on page I
3. Have students write their second draft making changes based on steps 1 and 2.
4. Collect and review stories asking students to make any necessary changes.

5. Type final draft.

6. Have students illustrate and bind their finished stories.

NAME____________________ DATE____________

## SELF-EVALUATION FORM

1. Manuscript Form

I have checked my paper for the following details:

| | | |
|---|---|---|
| Title | +2 | ______ |
| Margins | +1 | ______ |
| Indention of paragraphs | +1 | ______ |
| Spacing of lines and letters | +1 | ______ |
| Neatness | +2 | ______ |
| Handwriting | +2 | ______ |

2. Mechanics

I have checked my paper for the following details:

| | | |
|---|---|---|
| Spelling | +2 | ______ |
| Grammar | +2 | ______ |
| Punctuation | +2 | ______ |
| Capitalization | +1 | ______ |

3. Organization and Content

I have checked my paper for the following:

| | | |
|---|---|---|
| Opening | +4 | ______ |
| Closing | +4 | ______ |
| New paragraphs for new ideas | +3 | ______ |
| Paragraphs with good details | +3 | ______ |
| Clearness from sentence to sentence | +2 | ______ |
| Paragraphs in an order that makes sense | +4 | ______ |
| Good ideas | +3 | ______ |
| Good vocabulary to fit ideas | +3 | ______ |
| Sentence completeness | +2 | ______ |

I have ______ points for completing 1 and 2

I have ______ points for completing 3.

My total points are ______

AUDIENCE: Peers

MODE: STORY

SKILL LEVEL: VI

STUDENT LEVEL: VI

## TITLE: Climbing the Plot Mountain

General Objective:

Students will write a story which includes all of the elements of plot construction.

Specific Objectives:

Students will identify the elements of plot construction (character, setting, problem, exposition, rising, action, climax, and denouement) in a work of fiction.

Students will use the elements of plot construction in a fictional composition of their own.

Vocabulary:

character
setting
problem
exposition
rising action
climax
denouement

Necessary Materials/Equipment

Short stories(readers, literature books, film, tape)
Large chart of plot mountain (see page I- )
Paper and pencil
class sets of accompanying worksheets

Mechanical Skills:

(see continuum for pages in Macmillan English)
Teach the puntuation of conversation.

Precomposing Skills

1. Teach the meaning of denourment.
    a. It occurs after the climax.
    b. It is also called the conclusion or resolution of the problem.
    c. In fairy tales it was frequently summed-up as "And they lived happily everafter."
2. Use a story familiar to all of the students (i.e. "Little Red Riding Hood") to fill im the large "Plot Mountain" chart (see page I- ) together.

3. Have each student fill in the plot worksheet (page I- ) for a story from their reader or another suorce. (see "Literary Appreciation" section in McDougal Littlell readers.)
4. Use the paragraph below as a climax of a story. Have students write a denouement for this story. Ask them: "What happened on the field after this?"

The team called time out. The star player was injured. A new player, one who had never kicked the ball, would have to make the kick for the extra point. She walked slowly onto the field. She stood waiting for the ball. She kicked it high and straight. It was good! She was the new star of the team.

Composing Experience

Have students plan and write a story about a desparate situation and how it was resolved. Have them plan the story on a plot diagram (page I ) and then complete the story using conversation as one of the tactics for moving the plot.

Responding/Editing/ Evaluating

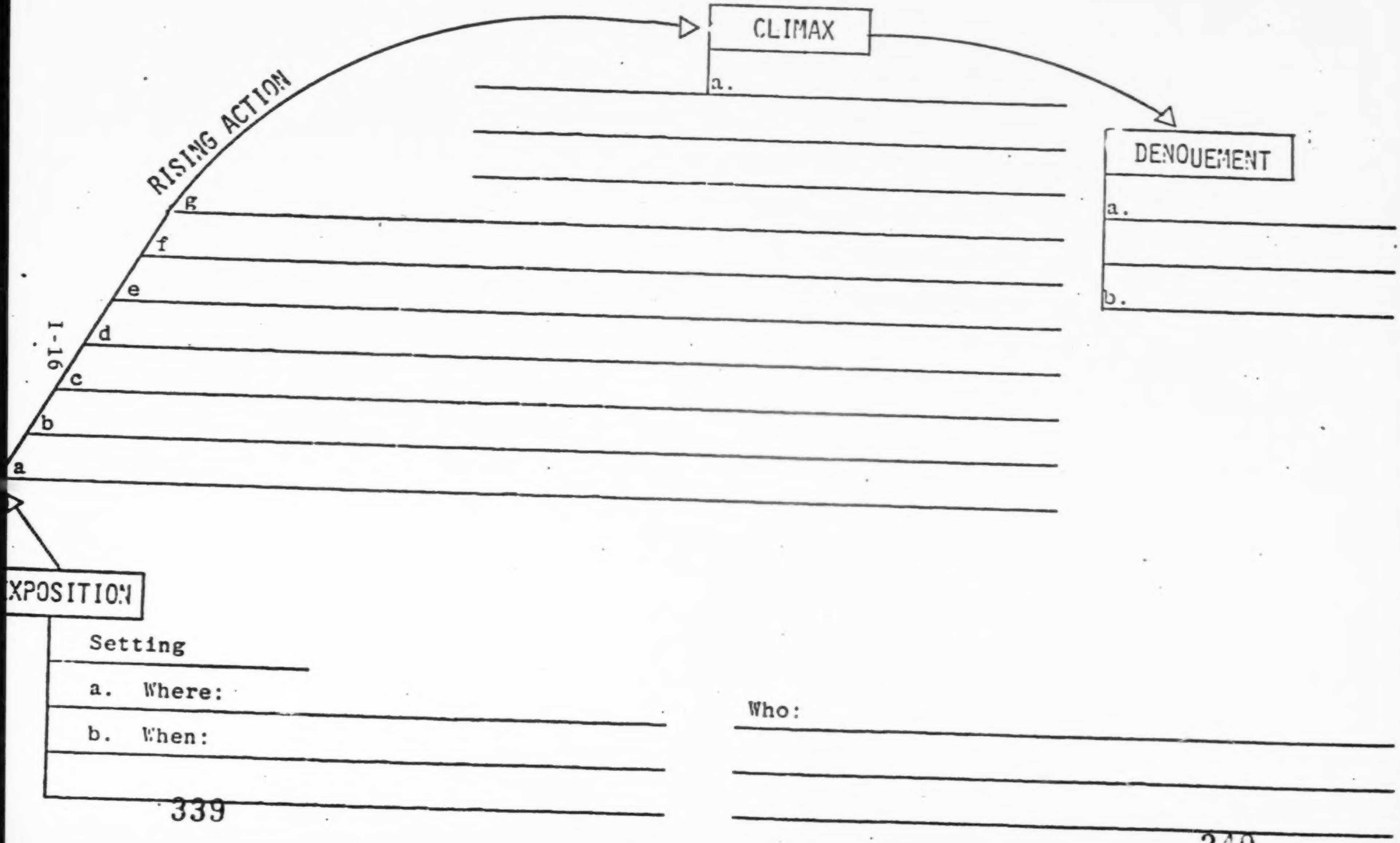
Give each student a blank copy of the plot diagram. Have them exchange stories and fill out the diagram for his/her partner's story.

**Diagram**

NAME ______________________

DATE ___ ___________ PERIOD ______

TITLE: ________________________________


CLIMAX
a.
DENOUEMENT
a.
b.
RISING ACTION
g
f
e
d
c
b
a
I-16
XPOSITION

Setting

a. Where:

b. When:

Who:

# STORY PLANNER

Fill in the blanks below and come up with the ingredients for a super story!

**SETTING**

| | |
|---|---|
| Place | Time |

**CHARACTERS**

| | |
|---|---|
| Names (Who?) | Traits (What are they like?) |

**PROBLEM**

(What is the main character trying to do?)

**STORY SUMMARY**

| | | |
|---|---|---|
| beginning | middle | ending |

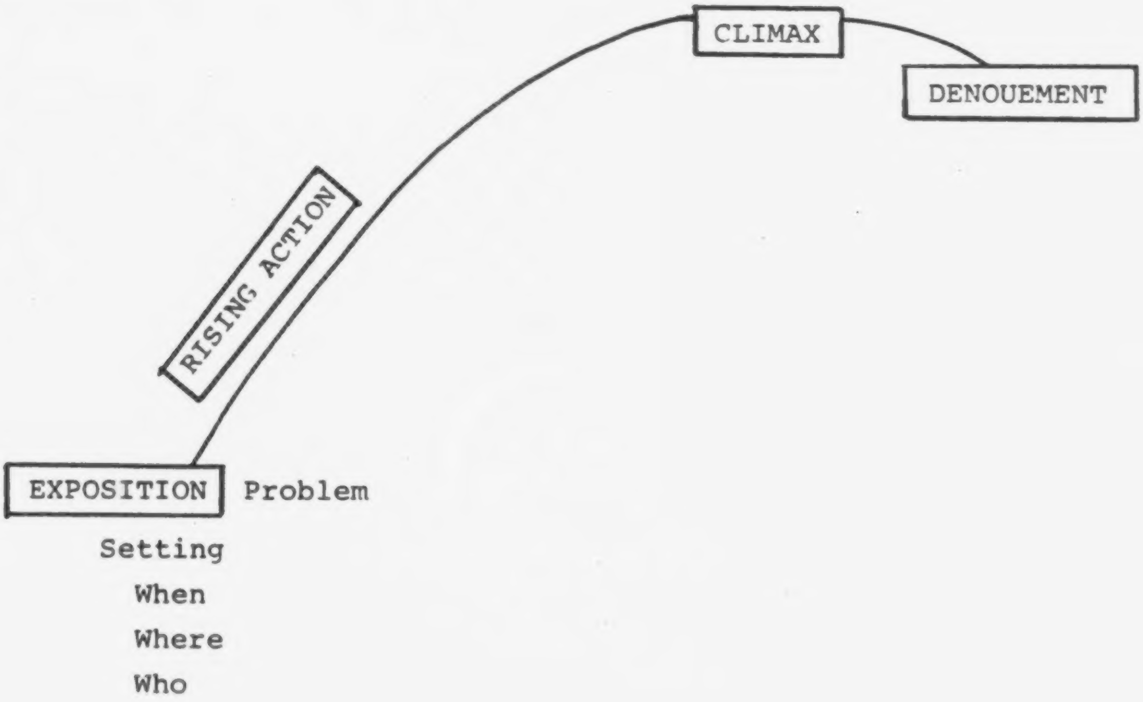
**CLIMAX**

(What is the most important moment?)

## SCHEMA

## STORY PLOT

The schema of a fictional compostition is probably best depicted by a diagram such as the following:


CLIMAX
DENOUEMENT
RISING ACTION
EXPOSITION
Problem
Setting
When
Where
Who

# CONTENTS

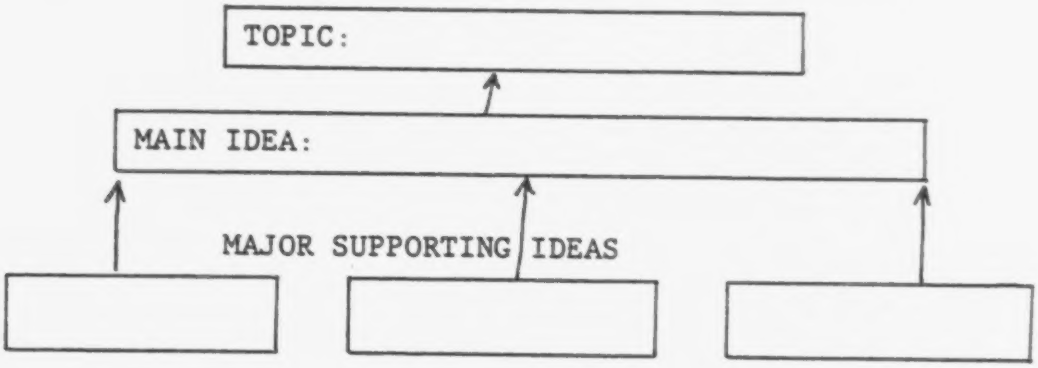
## NEWSWRITING

| | |
|---|---|
| Level V: | News story |
| Level VI: | News story |
| Level VII: | News story |
| Level VIII: | News story |
| | Feature story |

## Newspaper Article Schema

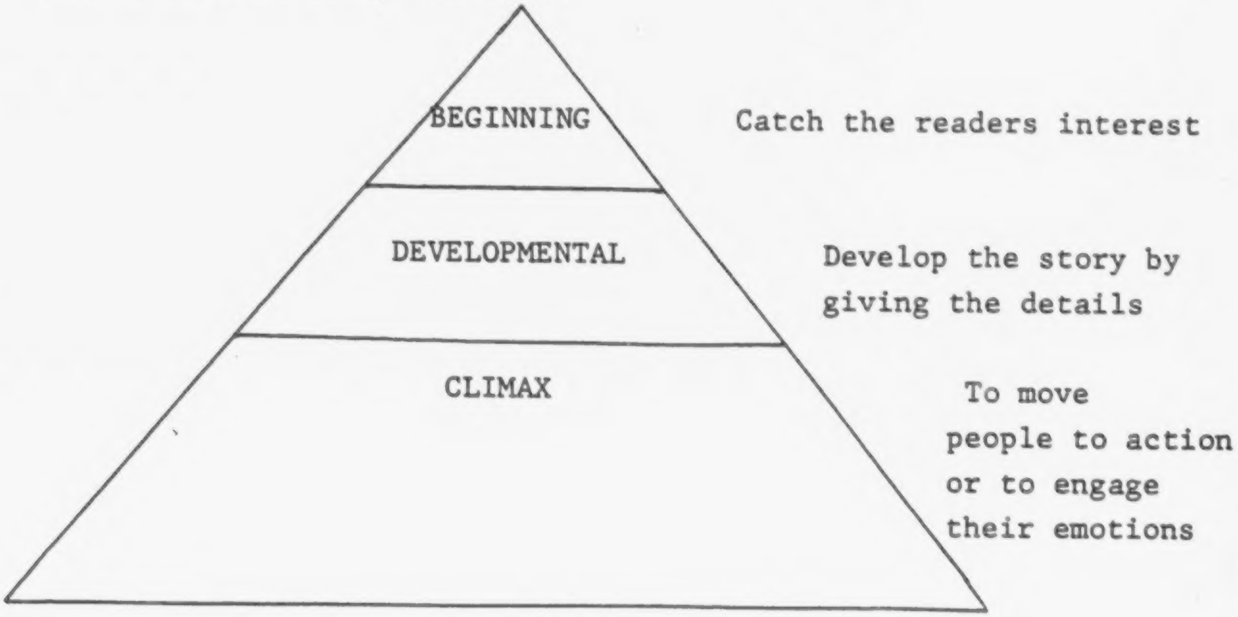
Newspaper articles are generally of two types, the news article and the feature story. Each of these begins with a headline stating the topic of the article. The first paragraph summarizes the article while the rest of the article gives details.

A diagram such as this should give students the idea:


TOPIC:
MAIN IDEA:
MAJOR SUPPORTING IDEAS

## The Feature or Human Interest Story

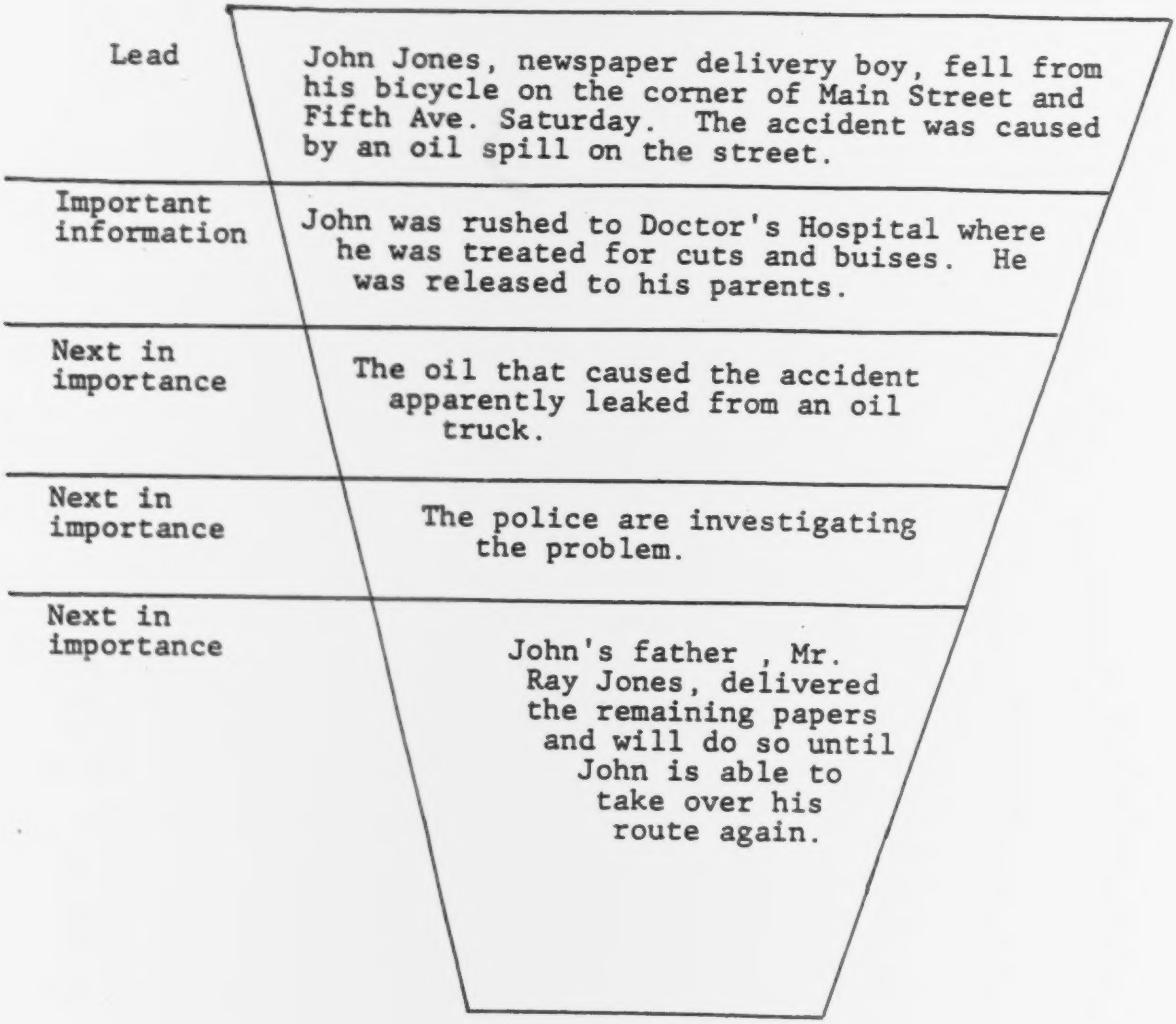
This type of story can be pictured as a righted pyramid more like a fiction story would be.


BEGINNING
Catch the readers interest
DEVELOPMENTAL
Develop the story by giving the details
CLIMAX
To move people to action or to engage their emotions

## The News Story

The news story can be pictured as an inverted pyramid with the major supporting ideas given in declining order of importance.

Inverted Pyramid



| | |
|---|---|
| Lead | John Jones, newspaper delivery boy, fell from his bicycle on the corner of Main Street and Fifth Ave. Saturday. The accident was caused by an oil spill on the street. |
| Important information | John was rushed to Doctor's Hospital where he was treated for cuts and buises. He was released to his parents. |
| Next in importance | The oil that caused the accident apparently leaked from an oil truck. |
| Next in importance | The police are investigating the problem. |
| Next in importance | John's father , Mr. Ray Jones, delivered the remaining papers and will do so until John is able to take over his route again. |

AUDIENCE: Teacher, Peers
Mode: Paragraph
Time: 3 Days

SKILL LEVEL: V
STUDENT LEVEL: V

## TITLE: Scrambled News

Story

General Objectives:

1. Students will be introduced to the Schema for a news story.

2. Students will demonstrate ability to sequence events in a news story.

3. Students will demonstrate ability to write a news story using the previously taught schema.

Writing Handbook

Specific Objectives:

1. Students will learn the technique of sequencing to organize.

2. Students will practice sentence and paragraph format.

3. Students will practice news article format.

Necessary Materials/Equipment:

1. Accompanying worksheets in class sized sets.

2. Newspapers

3. Scissors

4. Glue or paste

Vocabulary:

1. Headline: makes you want to read

the article, gives you an idea what the article is about.

2. Lead sentence: tells who, what, when, where, why, and how.

3. Body: gives more information about what happened.

4. Conclusion: tells how the story ends.

Prewriting experience:

1. Read a news story aloud to the class.

2. Using a blank inverted pyramid design, demonstrate how the parts of the article fill in the pyramid.

3. Read another article to the class.

4. Have students fill in the blank inverted pyramid with the information from that article.

Writing Handbook

Precomposing skills:

1. Teach punctuation of headlines.
2. Review sentence punctuation.
3. Review paragraph indentation.

Writing experience:

1. Give each student a copy of the "Scrambled News Story" worksheet, scissors, and paste.

2. Students whould read the story at the bottom of the page then cut and paste the story parts in order on the blank inverted pyramid.

3. Check to see that all have completed the worksheet correctly. Use articles from the newspaper for further practice if it is needed.

4. Have students write a news story of their own about something interesting or exciting that happened to them recently using the schema for a news story.

Evaluation and revision:

1. Have students cut the paragraphs of their original news stories apart.

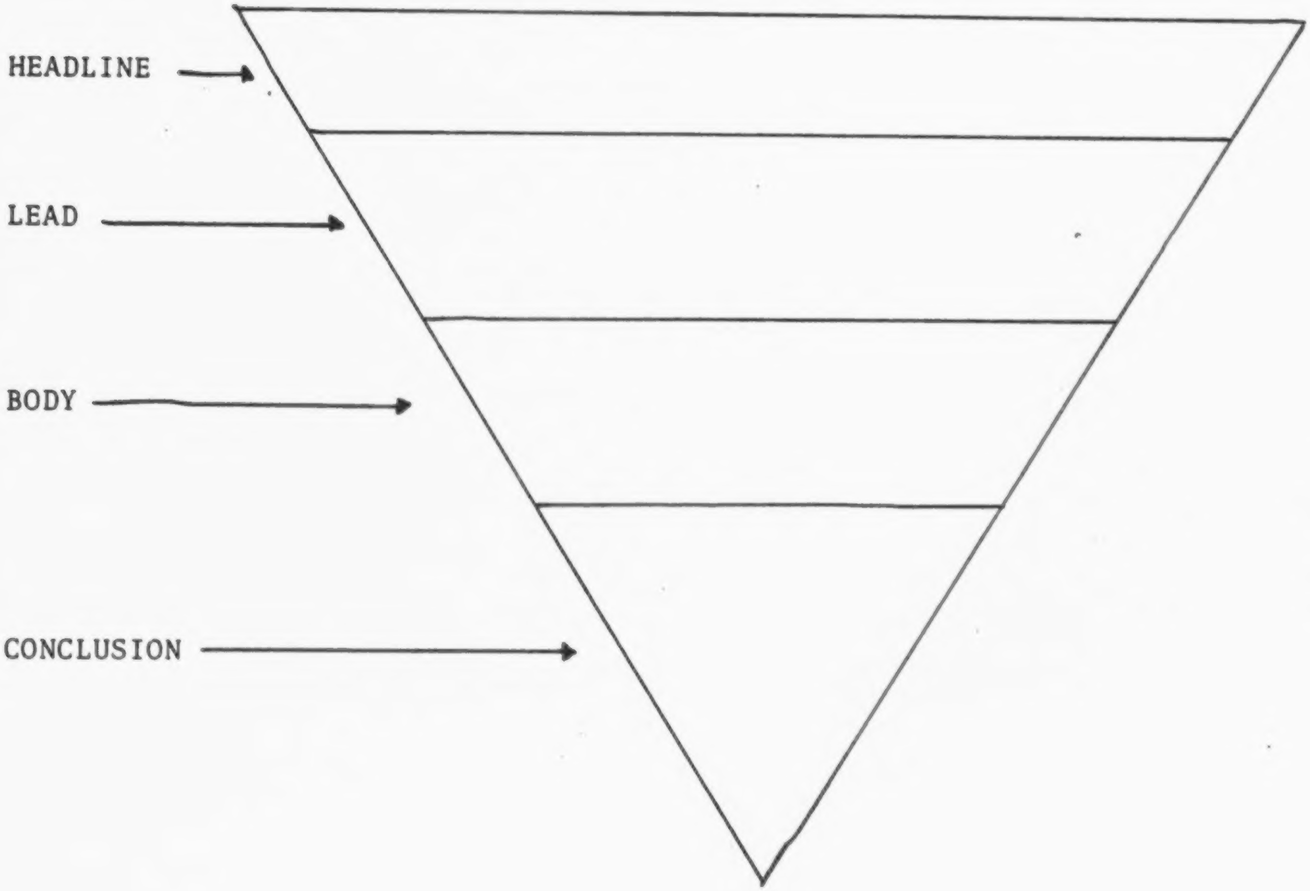
2. Supply all the students with a blank inverted pyramid.

3. Have students give the parts of their stories to another classmate to unscramble and paste on the inverted pyramid.

NAME ______________________ DATE ______________________

## SCRAMBLED NEWS STORY

DIRECTIONS: Read the news story at the bottom of the page. Cut and paste the story parts in order in the inverted pyramid.



Mr. Jackson called Kim and promised to bring her kitten home safe and sound.

A kitten climbed into the Jackson family's car yesterday as they were about to leave for a trip to Disneyland.

KITTEN TRAVELS 1,000 MILES

Kim, the Jackson's eight-year-old neighbor, waved good-bye as the family drove away. But soon, Kim realized that her kitten was missing. She didn't know that the kitty was sleeping peacefully in the Jackson's car. The family was very surprised when they discovered their purring guest.

AUDIENCE: Classmates, teacher
MODE: Paragraph
TIME: 5 days

SKILL LEVEL: 6
STUDENT LEVEL: 6+

## TITLE: WHO'S INSIDE?

General Objectives:

Students will be introduced to the schema of a newspaper feature article.

Students will demonstrate ability to write a feature article using the previously taught format.

Specific Objectives:

Learn to organize using clustering

Identify ways of developing character

Practice sentence expansion

Practice feature article format

Necessary Materials/Equipment:

Short story or novel with good character description (ex.: Johnny Tremain, chapter 1)

Newspaper articles with details concerning a person students are familiar with in news format and feature format

Vocabulary:

Feature article, news article, clustering

Prewriting experience:

Students will listen to the teacher read a character sketch from a selection of literature.

Students will list the ways in which the character was developed.

Repeat the two previous steps using a selection from their reader.

Teach the feature article format presented at the beginning of this chapter in the Handbook.

Have students identify this schema in several articles which you have provided from the newspaper.

Compare it with the news article format.

Precomposing skills:

Review methods of expanding sentences

Emphasize the need for sentence variety to keep the reader's interest.

Emphasize the role of specific vocabulary to manipulate reader response.

Use clustering technique (see Section C) to organize details given about appearance, actions, thoughts, conversation, others thoughts about the character, etc.

Writing Experience:

Students will interview someone in the school, at home, or in the community using the "Interview Planning Sheet" which follows.

Provide students with blank pyramid diagrams to plan their articles. Have them transfer details from the "Interview Planning Sheet" to the pyramid in note form.

From the notes on the pyramid diagram students will write their feature articles in paragraph form.

Evaluation and revision:

Edit using response groups (see Section )

Editing criteria:

1. Clarity of vocabulary
2. Feature article format
3. Variety of sentence structure

# INTERVIEW PLANNING SHEET

1. Why did you choose this person to interview?

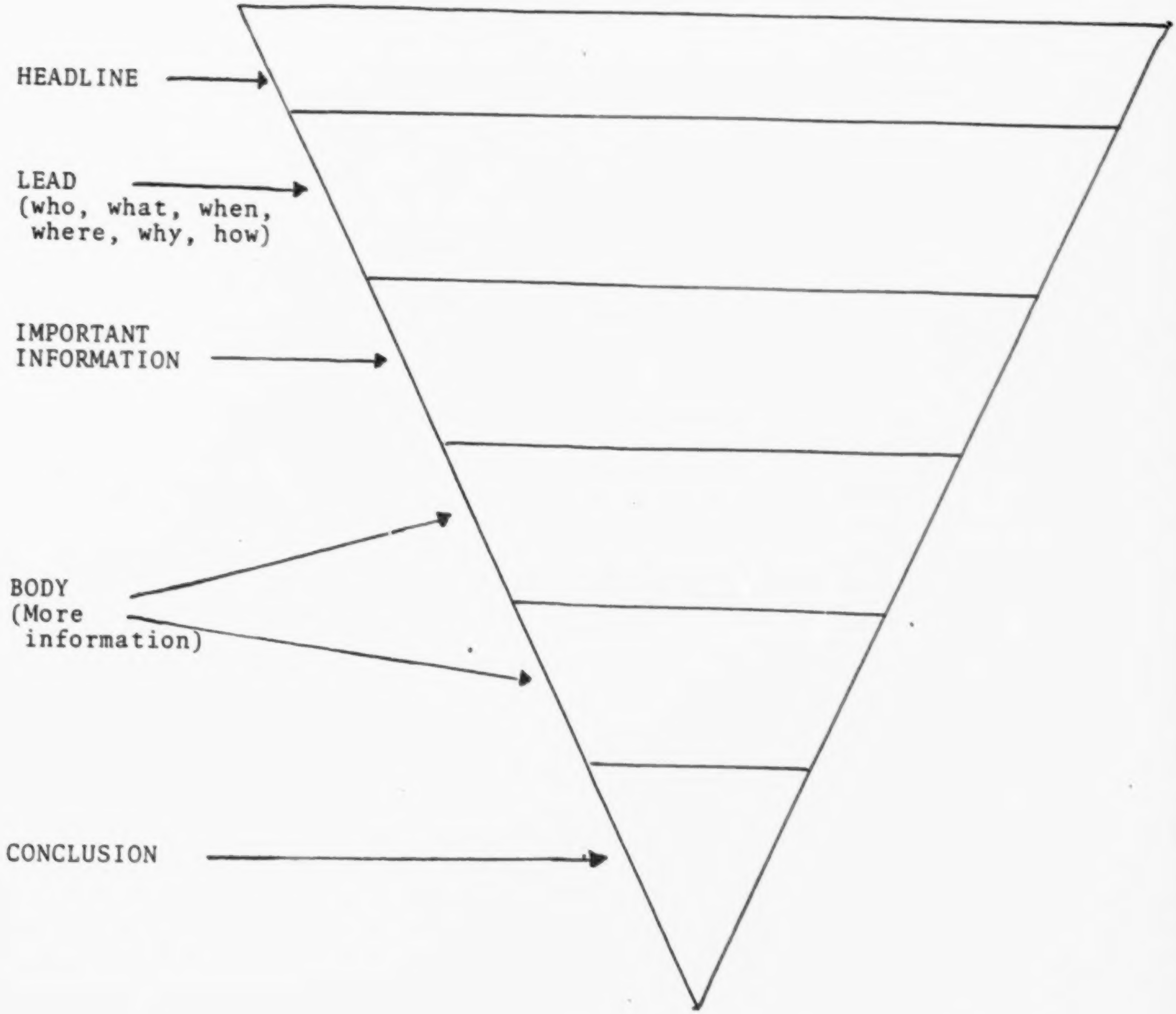
2. Appearance:

3. Actions:

4. Others thoughts about person:

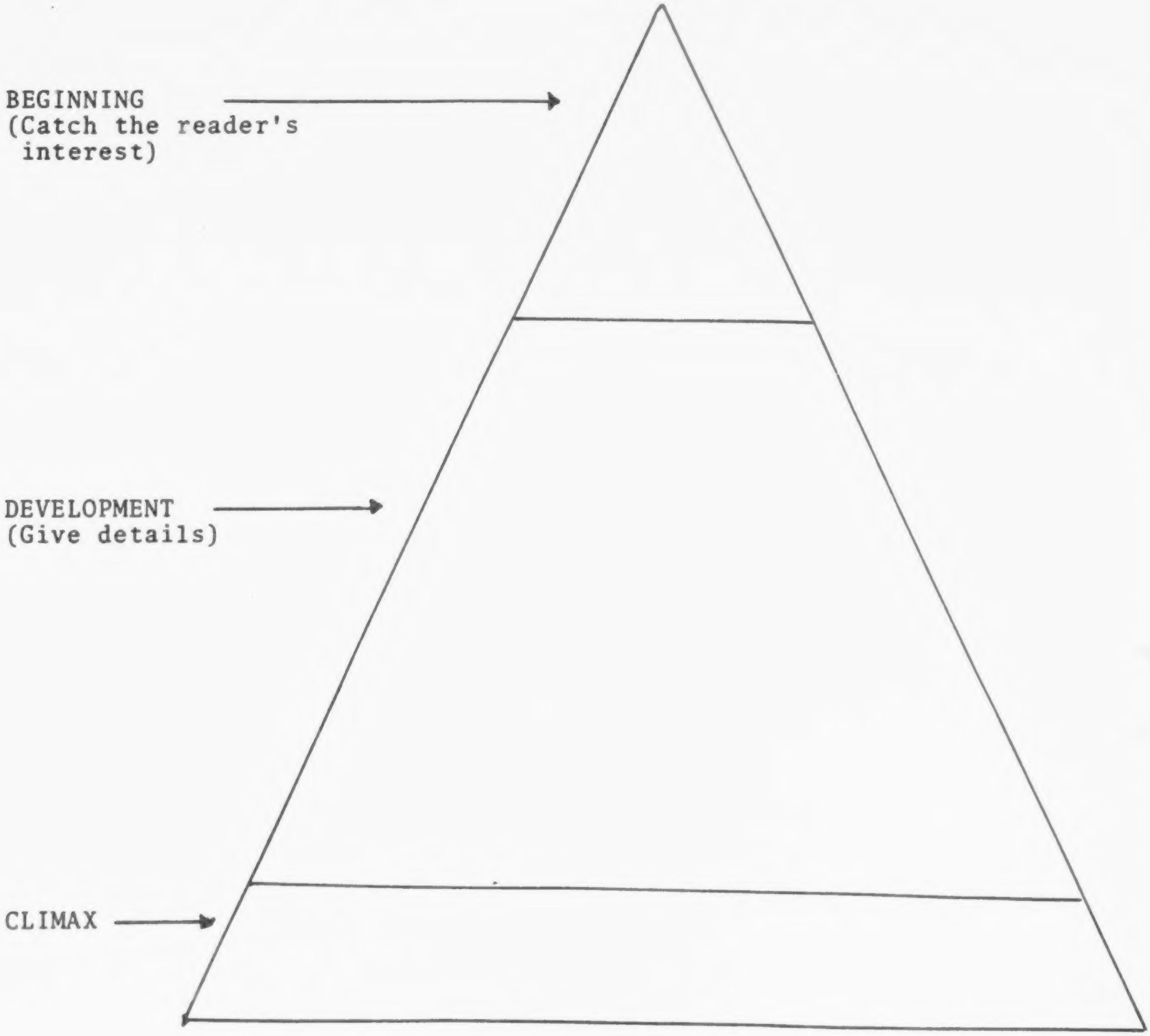
5. Questions (to be determined by teacher or class):

## INVERTED PYRAMID


HEADLINE
LEAD
(who, what, when, where, why, how)
IMPORTANT INFORMATION
BODY
(More information)
CONCLUSION

## FEATURE STORY PLANNER

DIRECTIONS: Use the details from your "Interview Planning Sheet" to develop your feature story on the planning diagram below.


BEGINNING
(Catch the reader's interest)
DEVELOPMENT
(Give details)
CLIMAX

# CONTENTS

## POETRY

Level I

Level II: (oral)
    Simple rhyme
    Narrative

Level III: Simple rhyme
    Diamonte
    Couplet

Level IV: Haiku
    Cinquains
    Quatrains
    Lyric poetry

Level V: Limericks
    Narrative poetry

Level VI: Epic

Level VII: Free verse

Level VIII: Free verse

AUDIENCE: Teacher & pupils
MODE: Sensory descriptive poem
TIME: 1 or 2 lessons

SKILL LEVEL: 2 & 3
STUDENT LEVEL: 2-6

## TITLE: Rhyming Wheel

General Objectives: Students will write a two line poem using simple rhyme.

Specific Objectives: Students will use the rhyming wheel to choose words for poems. Students will write a two line poem in which all ending words rhyme. Students will rewrite and mount poems for display.

Materials/Equipment: pencils, paper, Time to Rhyme Wheels (masters included), brads, construction paper for mounting, scissors, paste.

Vocabulary: rhyme, rhyme wheel, poem.

Mechanical Skills: Discuss what makes words rhyme (word endings). Review Capitalization and punctuation (each line in a poem begins with a capital.)

Prewriting Experience: Run off enough copies of each wheel piece for each student. Have children cut out wheels and hook together with brads. Experiment with wheels as a group. Next have students list words that rhyme as they find them. Remind them that words with the same endings will rhyme.

Writing Experience: After students have worked with the wheel and listed sets of rhyming words, have them choose one group of words to write their poem from. You may want to have students visualize or illustrate an idea before writing their poems. Write poems. Allow students who can to extend poems.

Evaluation and Revision: Check poems for correct spelling. Have students rewrite poems and mount on construction paper. Display on bulletin board.

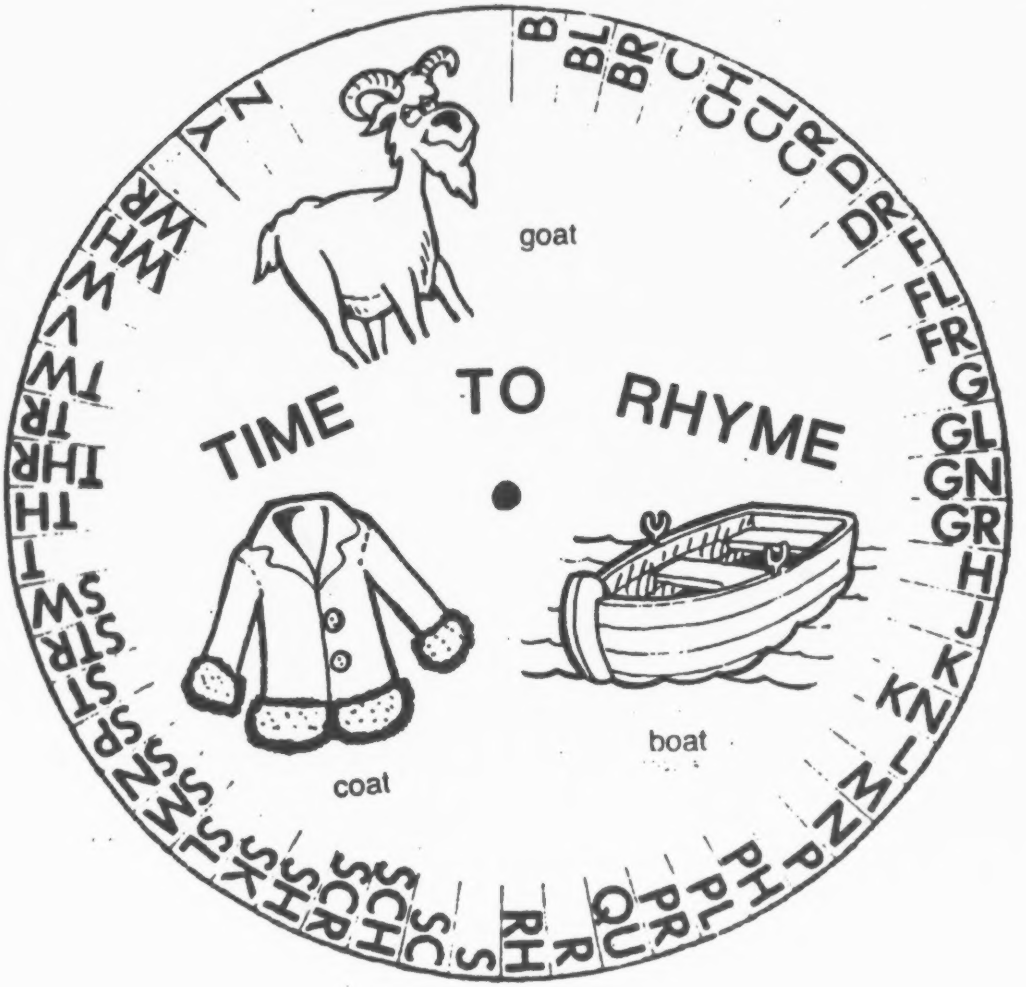
Examples of 2 line poems:

An old man went to sea in a boat,
And with him he took a goat.

Ten little mice
Liked to eat rice.

The little frog
Made friends with a dog.

TIME TO RHYME WHEEL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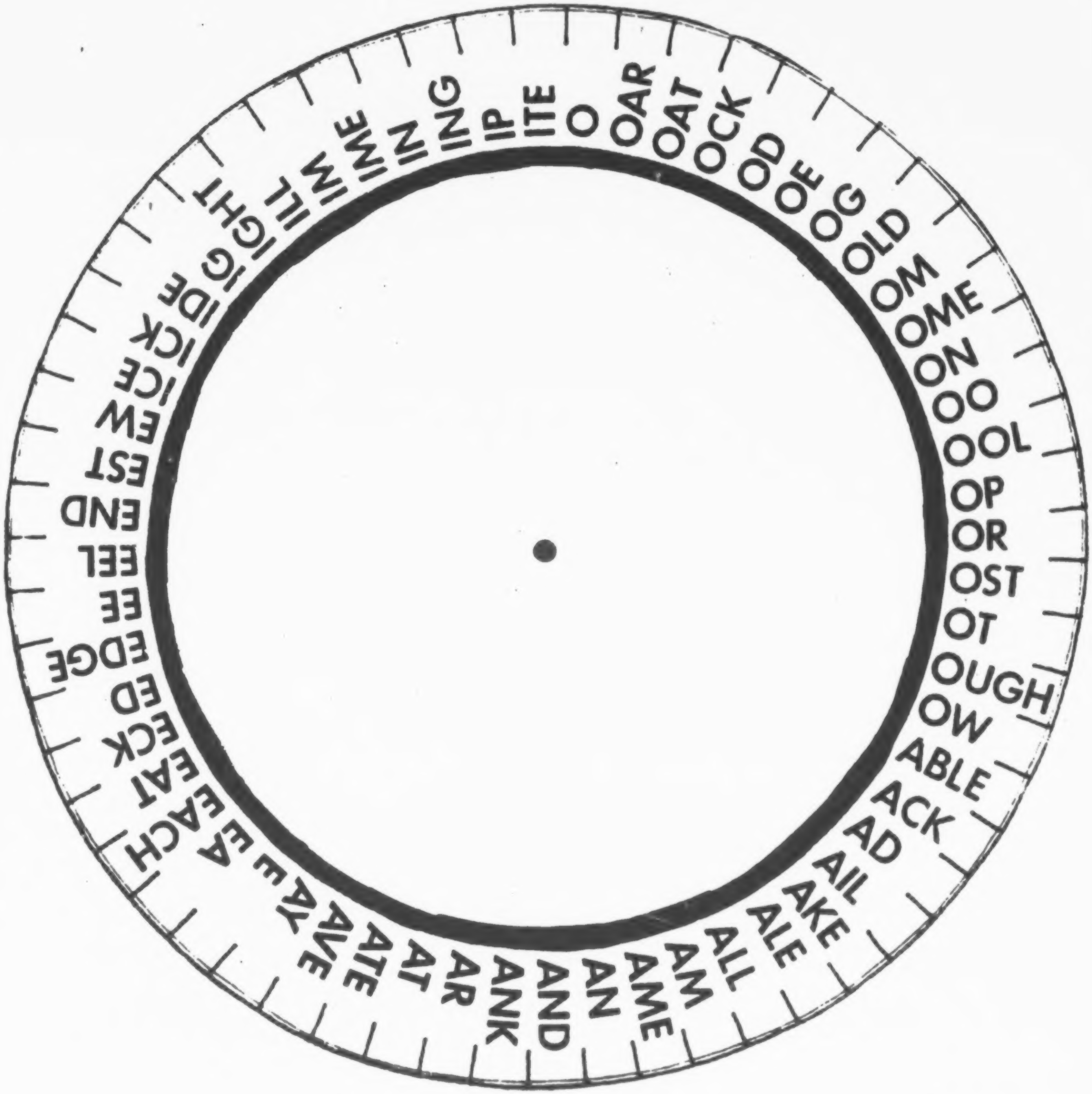
goat
TIME TO RHYME
coat
boat

TIME TO RHYME WHEEL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AUDIENCE: Class

MODE: Sensory Descriptive poem

TIME: 2-3 days

SKILL LEVEL: III

STUDENT LEVEL: 3 and up

## TITLE: Diamonte

General Objectives: Each student will write a diamonte poem.

Specific Objectives: Each student will write a poem according to the diamonte pattern. Students will choose 2 opposite ideas (nouns) for the first and last lines of the poem. Students will rewrite poems and bind in a book for their classroom.

Materials/Equipment: pencils, paper, construction paper and brads for the book, wall chart with instructions.

Vocabulary: Diamonte, noun, adjective, antonym, opposite.

Mechanical Skills: Discuss terminology: noun or subject, adjectives and descriptive words, antonym or opposite. Review idea of action words ending in "ing."

Prewriting Experience: Make a wall chart or transparency of the following:

DIAMONTE

One noun or subject

Two adjectives (describing words)

Three action words ending in "ing"

Four nouns (2 related to first subject, 2 related to second subject)

Three action words ending in "ing"

Two adjectives (describing words)

One noun or subject (opposite of first subject)

A diamonte is a poem that is written in a diamond shape. The poem is written in seven lines, beginning with a one word line and ending with another one word line that is the opposite of the first.

Have students choose 2 nouns for first and last lines before beginning poem. Brainstorm about opposite words. Examples: night - day, cat - dog, fire - ice, summer - winter, child - adult, sky - ground. Discuss wall chart and steps students will take to change from the first line to the last line. Line 4 is where this change takes place.

Have students use scratch paper to write down all adjectives and action words they can think about for each subject.

Writing Experience: After brainstorming have students take a new sheet of paper. Remind them that the poem will take the shape of a diamond. List the two subjects on lines one and seven. Fill in the middle lines according to the Wall Chart. Choose the best adjectives and action words from the scratch sheets.

Examples:

Sky
Warm, sunny
Blowing, changing, floating
Clouds, rainbows, trees, rocks
Mining, erupting, cracking
Dark, cool
Ground

Child
Youthful, fun
Laughing, playing, tumbling
Grow, change, develop, mature
Striving, trying, achieving
Older, work
Adult

Evaluation & Revision: Peer Evaluation.

Have students exchange papers and check for form. Rewrite and share orally with the class. Type or write neatly, bind in a book for classroom library.

AUDIENCE: Teacher and pupils
MODE: Sensory descriptive

SKILL LEVEL: IV
STUDENT LEVEL: 4 up
TIME: 5-6 days

## TITLE: Haiku

General Objectives: Each student will write a Haiku poem

Specific Objectives: Each student will distinguish the number of syllables in words. Each student will write a poem using the haiku syllable pattern. Each student will demonstrate in their poems that haiku has nature as its theme. Each student will create with ink and paint a tree to go with haiku.

Materials/Equipment: Film (Haiku), projector, scrap paper, dictionary, pencils, art paper (cut 4" x 6"), black india ink, small pieces of sponge, straws, orange, yellow and red paint.

Vocabulary: Could brain storm and cluster to get words related to nature. i.e. nature, trees, leaves, water, wind, rain.

Prewriting Experience: Show film on Haiku brainstorming or clustering

Mechanical Skills: Review how to find out how many syllables in a word. (Dictionary, clapping or hand under chin and on Adams apple.) Have class write several Haikus together for examples. Once students understand how to figure the syllables and that the haiku must be about something in nature, you are ready to start the writing experience.

Writing Experience: Show an example of a finished haiku tree. Explain to students that the tree must be positioned on the upper half of the paper. Give a demonstration of exactly how to make the tree.

1. 2 drops of ink on the upper half of the paper.
2. use straw to blow ink drops into the general form of a tree. (Let this dry)
3. Use small pieces of sponge to dab color on tree branches.

Demonstrate with a class written hauku where the poem will be written on a prepared page.

Oragnization: All students will begin writing at least 4 or 5 practice haiku. Students should check with each other to make sure they are on the right track. While they work, small groups will be called to the paint table to make their tree. When paint and ink are dry, students should write the best haiku on the bottom of the page.

Evaluation: Students will share with the class. All students can help check syllables in the haiku pattern and nature content. Correct haiku could be displayed on bulletin board.

AUDIENCE: Classroom peers
MODE: Sensory/descriptive

SKILL LEVEL: IV
STUDENT LEVEL: 4th-5th
APPROXIMATE TIME: 5-6 days

TITLE: Cinquain Poetry

General Objectives: Students will write a cinquain poem.

Specific Objectives:

1. To teach that a cinquain is a five lined poem and each line follows a form:
    line 1 - one word (title)
    line 2 - two words (describing the title)
    line 3 - three words (describing an action)
    line 4 - four words (expressing an action)
    line 5 - one word (referring back to the title)
2. To teach lines of poetry begin with capital letters.
3. Review: Title, verbs, adjectives, synonyms, feeling words.

Necessary Materials/Equipment: Paper, pencil, blackboard, chalk. Class copies of walrus cinquain poetry form. Optional bibliography: The Walrus and the Carpenter by Lewis Carol, The Walrus, Giant of the Arctic, by Kay McDearman, Four Walruses by Lou Jacobs Jr., Walpole by Sid Noff, Seals of the World by Gavin Maxwell.

Vocabulary: Cinquain: A five line non-rhyming verse form. Suggested vocabulary for walrus cinquain:

wiggly
jumpy
bulging
bristly
thick
double-chin
lumber
crunch
float
arctic
iceberg
whiskers
flippers
moustache
tusks
ocean
dive
clams
wise
sad
furious
foolish
funny
clever
lonely
relaxed
walrus

Adopted from: Art Moves the Basics Along by Joy Evans and Jo Ellen Moore. Brainstroming and clustering techniques can also be used to generate vocabulary from students on related marine life.

Prewriting Experience:

Teach: Cinquain is a five-lined poem and each line follows a form
line 1 One word (title)
line 2 Two words (describing the title)
line 3 Three words (describing an action)
line 4 Four words (expressing a feeling)
line 5 One word (referring back to the title)

Review: Title, adjective, verbs, feeling words, synonyms (See Composition Skills Continuum)

Present examples of cinquain poetry:

| Example one: | Example two: |
|---|---|
| Night | Puppy |
| Quiet Darkness | Fluffy ball |
| Children move about | Frisking, wagging, jumping |
| Shivers and excited giggles | Partner and a pal |
| Halloween | Pet |

Class creates other cinquain examples as a group effort.

Discuss background information on walrus
- Use any of the suggested books listed in bibliography. Use illustrations to illicit vocabulary brainstorming
- Discuss any experiences the children might have had at Sea World with walruses

Teacher information: (Facts can be used if other materials are not available)
- Lives in the arctic among icebergs.
- Uses tusks to dig clams
- Has no fur but has a 2" thick skin and 6" of blubber
- Has about 400 bristles in his mustache which serves as a sensory function and helps shovel food in
- Can swim up to 15 mph and run as fast as a man.
- Hind flippers rotate forward so the walrus can run very fast
- Baby rides on the mother's back

Precomposing Skills:

Teach: Lines of poetry begin with capital letters

Review: Correct cinquain poetry form
Titles, adjectives, verbs, synonyms, feeling words.

Students organize vocabulary words into categories including adjectives, verbs and feeling words.

Writing Experience:

Students write cinquain poem about walrus

- Pass out walrus cinquain poetry form
- On line one the students write "walrus" for title
- Line two, two words that describe a walrus
- Line three, three words that show action about a walrus
- Line four, four words expressing a feeling about a walrus.
- Line five, one word referring back to the title.

(Students may use the vocabulary lists to find appropriate category words.)

Evaluation & Revision: Evaluation: Peer editing

- Students exchange poems
- Check to see each line begins with a capital letter
- Line one has walrus for a title
- Line two has two describing words
- Line three has three action words
- Line four has four feeling words
- Line five has a synonym for walrus

Revision: Students make necessary corrections and rewrite

AUDIENCE: Teacher and Pupils
MODE: Sensory descriptive
TIME: 4 days

SKILL LEVEL: 5
STUDENT LEVEL: 4 up

## TITLE: Quatrains

General Objectives: Each student will write a quatrain.

Specific Objectives: Each student will distinguish several variations of the four line verse pattern. Each student will write a quatrain.

Materials/Equipment: Paper, pencils, blackboard, chalk. some samples of quatrains on transparency and overhead projector.

Vocabulary: Quatrain, rhyming words, rhyme scheme

Prewriting Experience:

Teach: Quatrains are four-line poems that may follow any one of four different rhyme patterns (AABB, ABAB, ABBA, or ABCB).

Present: examples of quatrains on the overhead projector. Have students read each poem. Help them identify the appropriate rhyme pattern for each powm.

Have class create other quatrains as a group effort.

Precomposing Skills:

Teach: Lines of poetry begin with capital letters.

Review: Correct quatrain poetry form

Writing Experience: Students write quatrain poems and choose the best for peer evaluation.

Some ideas:

1. Write one quatrain in which the first two lines rhyme and the last two lines rhyme AABB.
2. Write one quatrain in which the first and third lines rhyme, and the second and fourth lines rhyme.

3. Write two quatrains of your own choosing on any subject. Illustrate them.

Evaluation and Revision: Peer Editing

- Students exchange poems
- Check to see each line begins with a capital letter.
- Check rhyme pattern

Revision: Students make necessary corrections and rewrite.

## QUATRAINS - Samples

When Puppy jumps up on my bed,
I know I'll not sleep one wink more.
He nips at the pillow beneath my head,
Playfully begging for a tug of war.

Unknown

### A MODERN DRAGON

by Rowena Bastin Bennet

A train is a dragon that roars through the dark.
He wriggles his tail as he sends up a spark.
He pierces the night with his one yellow eye,
And all the earth trembles when he rushes by.

### THE WHALES OFF WALES

by X. J. Kennedy

With walloping tails, the whales off Wales,
Whack waves to wicked whitecaps.
And while they snore on their watery floor,
They wear wet wollen nightcaps.

The whales! the whales! the whales off Wales,
They're always spouting fountains.
And as they glide through the tilting tide,
They move like melting mountains.

AUDIENCE: Teacher
MODE: Sensory Descriptive
TIME: 1 to 3 lessons

SKILL LEVEL: IV
STUDENT LEVEL: 4 and up

## TITLE: Lyric Poetry
## "My Home"

General Objectives: Each student will write a lyric poem about their home.

Specific Objectives: Students will brainstorm and write down ideas about their homes. Students will review lyric format as a group. Each student will write a lyric poem about his/her home.

Materials/Equipment: Pencils, paper, blackboard, chalk, New Frontiers - teacher's Edition.

Vocabulary: Lyric, descriptive words from class about their homes. List on board for spelling purposes.

Mechanical Skills: Poetry format - each line begins with a capital letter. Lyric poems may or may not rhyme.

Prewriting Experience: A lyric poem tells how the poet feels about a person, place, or event. For this lesson have students brainstorm for ideas about their homes. The teacher should list these on the board. Stress the idea that this type of poem deals with their own feelings. The following example is from New Frontiers teacher's edition, page 221.

Spring Song
by Aileen Fisher

To further motivate students you may want to have them make individual lists.

Writing Experience: After discussing lyric poems, reviewing examples and brainstorming, have students write a poem about their home. This description can be of any length as long as it is a complete thought. Remind students that writing poetry is not a one time process; they may need to make many changes.

Evaluation and Revision: Since this could be a sensitive area for some children, poems should be evaluated by the teacher. Revise only for mechanical skills. Encourage those who are interested to share their poems with the class.

AUDIENCE: Teacher and Pupils
MODE: Sensory descriptive
TIME: 3 days

SKILL LEVEL: IV - V
STUDENT LEVEL: 4 and up

## TITLE: Limericks

General Objective: Each student will write Limericks

Specific Objectives: Each student will distinguish the rhyme pattern in a limerick. Each student will distinguish the rhythm of a limerick.

Materials/Equipment: Blackboard, chalk, paper, pencils and dictionaries.

Vocabulary: Stressed and unstressed syllables, rhyme pattern, humorous, feet, and meter.

Mechanical Skills:

- Each line begins with a capital letter
- Lines 1, 2, and 5 rhyme - each has 3 stressed syllables.
- Lines 3 and 4 sometimes rhyme (always indented) each has two stressed syllables.

Pre-composing Skills: Explain that a Limerick is a humorous five-line poem that follows a definite rhyme pattern and has a particular rhythm. Poetry is written in groups of syllables called feet. A foot usually contains several unstressed syllables but only one stressed syllable. A particular verse form gets its characteristic rhythm, feet or meter from the number of unstressed syllables and the position of the stressed syllable in each foot, and from the number of feet in each line.

In a limerick, each foot contains one or two unstressed syllables followed by one that is stressed. There must be three of these feet in each of the first two lines, two in each of the second two lines, and three again in the last line.

EXAMPLE:

Lĭnes ŏne,| tw̆o ănd fíve| hăve tŏ rhýme / A
Ănd ĭts| nĕvĕr cónsĭdered ă críme/ A
    Tŏ rhýme |thrĕe ănd fóur/ B
    Ănd thére's| nŏt ăny móre/ B
Fŏr my̆| frĭend, yŏu háve| rŭn out̄ of tíme.| A

Have students try a limerick as a group.

There was an old ______________ from ________________
Who liked to ______________ on a ____________________
    ______________________________________
    ______________________________________
__________________________________________________

Present a few more examples:

There once was a boy at our school
Who thought he was terribly cool.
    He wore fancy jeans
    Strode around with the teens
But ended up playing the fool.

Out in Utah, a bad tempered moose,
Once butted a railroad caboose.
    When he next sees a train,
    He won't butt it again,
"Cause his antlers are all coming loose.

Writing Experience: Have students work in pairs to complete the following limericks.

There once was a princess named Meg
Who accidently broke her ________.
She slipped on the _________
Not once, but twice
Take no pity on her, I _________.

There once was a fellow named ___________
Who fell in a bucket of _________________.
But he ate his way ___________
Then said ____________________
_________________________________________

Have students share the examples with the class. Have each student try it on his own. Write several and choose the best.

Evaluation: Have students choose their best example and share it orally with the class. Have classmates check to see that all the rules were followed. Exchange with a neighbor for spelling check, rewrite if needed then display on bulletin board for St. Patricks day.

AUDIENCE: Teacher and pupils
SKILL LEVEL: V
MODE: Sensory descriptive
STUDENT LEVEL: 4 and up
TIME: 3 days

## TITLE: Narrative Poetry

General Objectives: Each student will write a narrative poem.

Specific Objectives: The students will discuss the elements of a narrative poem. Each student will write a narrative poem.

Materials/Equipment: Paper, pencils.

Vocabulary: Stanza

Prewriting Experience: Read "Nancy Hanks" page 276 in Blazing Trails (228 in Teacher Edition).

Questions for discussion:

- How many stanzas in the poem? 4
- Which lines in the first stanza rhyme? 2 & 4, 6 & 8
- Is the rhyme pattern continued in the other stanzas? Yes
- What feelings do you have when you read the second stanza? Answers will will vary.
- Who is Tom? His father
- What are "pinching times"? Hard times
- What kind of town might Abe have visited?
- What did Nancy Hanks love most? Abe
- What question would Nancy Hanks as first if she came back? Where is my son?
- What words tell you what kind of land Abe lived in? Praire wind

Mechanical Skills:

- Each line begins with capital letter.
- Lines usually rhyme in some pattern.

Writing Experience:

Teach: Narrative poems must tell a story. Ballads are another form of the narrative poem.

Take the class through the experience of writing a narrative poem about the first day of school. Point out mechanical skills and rhyme pattern. Assign students to write their own narrative poem about some special event in their life.

Evaluation: Peer Editing

Have students trade poems and check capitals, spelling and rhyme. Students will read their poems to the class, or poems could be mounted and displayed on bulletin board.

# NANCY HANKS

by Rosemary Benet and Stephen Vincent Benet

If Nancy Hanks
Came back as a ghost,
Seeking news
Of what she loved most,
She'd ask first
"Where's my son?
What's happened to Abe?
What's he done?

"Poor little Abe,
Left all alone
Except for Tom,
Who's a rolling stone;
He was only nine
The year I died.
I remember still
How hard he cried.

"Scraping along
In a little shack.
With hardly a shirt
To cover his back.
And a praire wind
To blow him down;
Or pinching times
If he went to town.

"You wouldn't know
About my son?
Did he grow tall?
Did he have fun?
Did he learn to read?
Did he get to town?
Did you know his name?
Did he get on?"

AUDIENCE: Teacher, Peers
MODE: Multi-paragraph
TIME: 5 days

SKILL LEVEL: 6+
STUDENT LEVEL: 6+

## TITLE: The Five Day Report

### General Objectives:

Students will write a brief research paper.

### Specific Objectives:

Students will apply library skills: card catalog, Dewey decimal system, alphabetical order, bibliography, location of information.

Students will apply study skills: skimming, note taking, paraphrasing.

Students will write a brief research paper following the format in the accompanying study guide.

### Materials/Equipment needed:

Study guides - 1 per student, consummable access to the school library for a five day period of time.

### Vocabulary:

Table of Contents
Card catalog
Vertical file
Source
Fact sheet
Bibliography
Footnote
Title page

### Precomposing skills:

The following lessons from the Macmillan English book should be taught before beginning the study guide (see "Correlation Charts," Section B, for page numbers):

Card catalogue
Periodical Indexes
Note taking
Research skills
Outlining
Skimming skills
Bibliography
Research report

### Prewriting experience:

Administer a simple interest inventory and use it as the basis for a class discussion of the many varied interests within the class. Introduce the report as an opportunity to explore an individual interest.

Writing experience (to be done using study guide):

Day 1: Check sources
Day 2: Gather facts
Day 3: Write the report
Day 4: Revise and recopy
Day 5: Assemble the report

Evaluation:

Evaluate on the following:

1. Following the assigned format
2. Clarity of the content
3. Mechanics - capitalization, punctuation, spelling.

# TERM PAPER RESEARCH
## STUDY GUIDE
## 5 STEP REPORT FORM

STUDENT'S NAME________________

DATE__________________________

SUBJECT OF REPORT_____________

_______________________________

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## 5 STEPS FOR WRITING A TERM PAPER

Step 1 - 1. Decide on the subject you wish to research.
(Day 1)

2. Check the available resources to be sure that there will be enough information about your subject.

a. Card catalog Yes____ No____

If yes, list the following information for one source:

Number________________________________

Author________________________________

Title_________________________________

b. Encyclopedias Yes____ No____

If yes, list the following information for one source:

Subject_______________________________

Name of Encyclopedia:__________________

Volume #__________ Pages__________

Copyright Date________________________

c. Reader's Guide: Yes____ No____

If yes, give the following information for one source:

Name of magazine______________________

Title of article______________________

______________________________________

Author________________________________

Date of Magazine______________________

d. Vertical File Yes____ No____

If yes, give the following information for one source:

Title of pamphlet_____________________

______________________________________

Author________________________________

Date of publication___________________

3. Enter the name of your subject on this line and on the cover of this contract:

______________________________________________

4. STOP Here until your teacher has checked your work and placed his/her initials here:__________

STEP 2 - (Gathering Facts)
(Day 2)

1. Using a new page for each source:

   a. Use the correct heading for each page of facts, (See Appendix #1).

   b. Number each fact.

   c. Write out a complete bibliography at the bottom of each page, (See Appendix #2).

   d. You should have at least 7 sources and a total of at least 10 - 15 facts from each source.

2. STOP here until your teacher has checked your work and placed his/her initials in this blank______.

STEP 3 - (Writing the text of your report)

1. Put your facts in the order you wish them to appear in your report.

2. Write a rough copy of your report.

3. Proof read your work. Look for:

   a. Spelling errors
   b. Omissions or improper wording
   c. Punctuation errors

4. STOP here until your teacher has checked your work and placed his/her initials here_________.

STEP 4 - (Making a final copy of your report)

1. Use the proper heading for your paper (See Appendix #3). Neatly and accurately copy your corrected text. Leave 1 inch margins on all sides of writing.

2. On a separate page, compile your bibliography using the correct form (See Appendix #2).

3. STOP here until your teacher has checked your work and placed his/her initials in this blank___________.

STEP 5 - (Assembling final copy of your report)

1. Make a cover (your teacher has materials).
2. Assemble your materials in the following order:
    a. Title page (See Appendix #4).
    b. Table of contents (See Table of Contents of this form)
    c. Final copy of report.
    d. Bibliography.
3. Leave the following materials in your folder:
    a. Fact sheets
    b. Rough copy of text
    c. This form
4. STOP here until your teacher has checked your work and placed his/her initials in this blank______.
5. Fasten all of your material into the cover.
6. Hand in your finished product.

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

DATE______________________________

CHECKED BY________________________

FINAL GRADE_______________________

## APPENDIX #1
## FACT SHEET FORM

Your name
Current date
Period number

Facts about______________From______________________

1. Fact number one
2. Fact number two
3. Fact number three

Etc.

Bibliography
(See Appendix #2
for correct form)

## APPENDIX #2
## BIBLIOGRAPHY and FOOTNOTE FORM

Footnotes are used to identify the sources of information and quotations in your reports. You must do this whenever you copy directly from a source. You must also use quotation marks at the beginning and end of the information you copy.

To show a source in your paper place the author's last name, a comma, and the copyright date of the book or magazine inside parenthesis at the end of the quotation.

example: (Jones, 1983)

If your reader wants to know more about this quotation and the book in which it appears, he/she may turn to the bibliography at the end of your paper.

In the bibliography you will list all of the sources you consulted in writing your paper. Here are the most common forms.

1. A book with one author:

   Morgan, Edmund. The Birth of the Republic. Chicago: University of Chicago Press, 1965.

2. A book with two authors:
   Millet, Nancy and Helen Morton. How to Read a Short Story. Boston: Ginn and Company, 1969.

3. Magazine article, author given:
   Bradlee, Benjamin. "He Had That Special Grace," Newsweek, December 2, 1963.

4. Magazine article, no author given:
   "A Whale of a Failure," Time, July 13, 1970.

5. For an encyclopedia:
   "Australia-Animals," The All-Purpose Encyclopedia, Vol. 1, Houston, College Press, 1978.

6. For a pamphlet:
   Allen, G. W. Carl Sandburg. Minneapolis, University of Minnesota Press, 1972.

APPENDIX #3
REPORT FORM

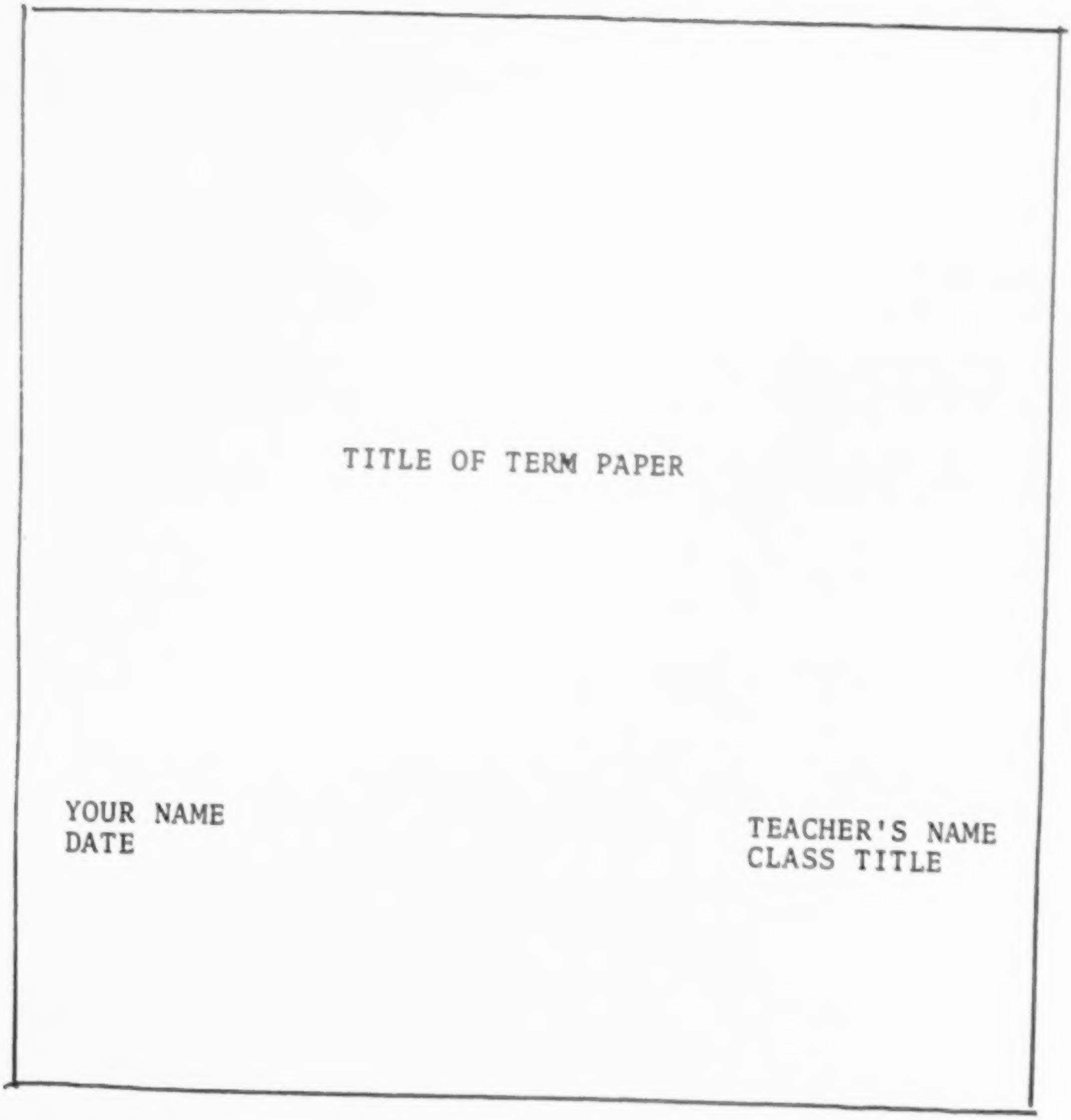
When you are ready to make the final copy of your term paper, follow these rules:

1. The title of your report goes on the top line of your paper in the center of the page.
2. Use capital letters to begin all important words in the title (exceptions: a, an, the, and prepositions unless they are the first word of the title).
3. Skip one line before beginning the body of your report.
4. Indent each new paragraph.
5. Remember to leave a one inch margin all around your report.
6. Be sure to allow space for footnotes at the bottom of the pages where you will need it.
7. On each page, after the first, write the page number ("page 2") on the top line in the center of the page.

## APPENDIX #4

## TITLE PAGE

Below is an example of a proper title page.



TITLE OF TERM PAPER

YOUR NAME
DATE

TEACHER'S NAME
CLASS TITLE

Proofreading Form

## BIBLIOGRAPHICAL ENTRIES EDITING SHEET

| | | | Self Check | Grader's Signature | Teacher |
|---|---|---|---|---|---|
| (+1) | 1. | Write Bibliography for the title | | | |
| (+1) | 2. | Leave two blank lines after the title | | | |
| (+2) | 3. | Entries are arranged in alphabetical order according to the author's last name. If no author is given, then the first word of the title is used. | | | |
| (+1) | 4. | Reverse - indentation (author's name extends to the left margin and all other lines are indented five spaces. ) | | | |
| (+1) | 5. | Single space within each entry. | | | |
| (+1) | 6. | Leave one blank line between entries. | | | |
| (+1) | 7. | "Do not" number the entries. | | | |
| (+2) | 8. | Capital letters are placed properly | | | |
| | | "ORDER OF INFORMATION AND PUNCTUATION" | | | |
| (+2) | 9. | Author's last name (comma) | | | |
| (+2) | 10. | His first name (period) | | | |
| (+3) | 11. | Title of book (underlined/period) | | | |
| (+2) | 12. | City of publication (colon) | | | |
| (+2) | 13. | Publisher (comma) | | | |
| (+2) | 14. | Year of publication (period) | | | |

"SAMPLE BIBLIOGRAPHICAL ENTRIES"

Harper's Bazaar Beauty Book. New York: Appleton-Century-Crafts, 1959.

Newberry, Louis, Hair Style Design. Los Angeles: Newberry Publishers, 1946.

## RESPONDING, REVISING, EDITING, EVALUATING

Why do students and teachers alike approach the final steps in the composing process with such dread? For students the excitement of creating is over and the remaining task is frequently highly confusing to them. For teachers the remaining task means mounds of papers and tedious hours of unraveling what the student was trying to say. The balance of this section of the handbook will give you suggestions which may make this process more motivational for students and less tiresome for teachers.

### Step 1 - Responding

- done by a reader other than the writer.
- usually involves ideas, organization, clarity rather than mechanics.
- students must be taught how to do this.
- techniques include Response Groups, Writer's Workshop, and Peer Editing (see pages M-3, M-7, M-30).

### Step 2 - Revising

- done by the student to his own work, can be as a result of suggestions from response groups.
- includes: taking out, rearranging, and adding to
- still deals with content and organization
- students must be taught to do this
- mechanical skills used: sentence expanding, sentence combining, transitions, varying sentence structure, word choice, sentence order
- techniques: charts, self-check sheets (see pages M-33,34).

### Step 3 - Editing

- correcting mechanical errors
- done by student writer and/or peers
- your objectives for the lesson determine what they will edit
- students must be taught to do this (see pages M-9-29) for suggested activities)
- techniques: teacher/student conferences, Peer Editing, Writer's Workshop

Step 3 - Evaluating

- quantifying student writing performance, can be numbers or letter grades
- always done by the teacher
- not everything your students write needs to be evaluated, let them choose 1 that they like the best out of every 4 or 5
- establish your grading topics based on your objectives for that writing lesson - your objectives and grading criteria should match

## Response Groups

Response groups are actually a form of peer editing. Through the use of this strategy students become actively involved in giving reactions, asking questions, and making suggestions about another's writing. The writer gets an immediate sense of audience reaction and an automatic awareness of the reader's needs.

### How to Begin

1. Develop an attitude of valuing writing and build confidence in the students' ability to recognize good writing.
2. Make students aware of how they respond to language they read and hear. Read student writing anonymously having students give reasons for what they like or dislike.
3. Distinguish between "evaluation" and "responding". Evaluation is assessment of finished writing, after several drafts, done by the teacher. However, responding is an initial reaction, after the first draft, usually in the form of questions or suggestions, and may be done by fellow students.
4. Structure lessons to get them started responding. Teach them to respond in ways that are helpful. For example:
   "Your story is okay." - useless, not specific
   "The part about the spinach was funny." - marginally useful, gives encouragement
   "How old was your brother when that happened?" - useful because the writer learns what he hasn't told the reader.
   "I was confused when your aunt came in, I thought you were alone in the house." - very useful, requests more information.
5. Insist that responses deal with content and organization rather than mechanics.

## Getting Organized

1. Form groups of 2 to 5 students. It is up to the teacher to decide whether he or she will assign students to groups or allow them to select who they will work with.
2. Keep the groups as far apart as possible in the room.
3. Have the responders in each group sign their names on each rough draft which they respond to.
4. The writer reads his/her paper aloud to the group and then notes questions or comments on the paper. This should be handed in with the final draft.
5. Assure student writers that it is up to them whether or not they will use the comments in their revising.
6. Evaluate and discuss the response groups afterward.

## The Teacher's Role

It is the role of the teacher to monitor the response groups.

1. Sit in on as many groups as possible. Try to remain long enough to hear one paper read and responded to.
2. Keep anecdotal records of problems. Use them as a basis for discussion and evaluation later.
3. Have each group use a tape recorder to record their work. Critique the tapes.
4. Note the revision from the original to the final draft. If none ever occurs, and it should, point this out to the writer.

## Dealing with Problems

1. Sometimes students are adamant about not wanting to share. Do everything you can to get them to participate. Ask them if you may read their stories anonymously in class. Work individually with them. However, in the final analysis, if their system works--respect it.
2. If unhelpful responses persist, return to in-class modeling of helpful comments. Use tapes made by groups for critiquing. Discuss the characteristics of helpful comments.

3. If one group appears to be "goofing off", sit with them for awhile. If the group members' papers don't contain any revisions, point this out to them. If all else fails disband the group and distribute them among the other groups.
4. If students are eliminating material from their compositions which should be left in, point this out to them. However, the final decision should be left to the student.

WORKSHEET FOR WRITING SUPPORT GROUPS (for rough draft)

Author ______________________________

You are not responsible for making the writer change his paper, only for suggesting ideas.

A. The writer reads his paper aloud.

B. The other members of the Writing Support Group in consensus fill out one of these forms for each paper in the group.

1. Point out some words or phrases that struck you as interesting.

______________________________

______________________________

______________________________

2. Tell the author what point he is making in the paper.

______________________________

______________________________

______________________________

3. Complete the following sentences about the paper:

If I'd written you paper, I'd ______________________________

______________________________

______________________________

______________________________

You're good at ______________________________

______________________________

______________________________

4. What is the color you might relate to this paper? ______________________________

Support Group Member ______________________________

Santa Barbara Junior High School
Model Schools' Reading Program
Davie Bregante, Teacher
Spring, 1981

## WRITER'S WORKSHOP

This strategy is used following the first draft of a composition. Response groups (see page M-3 ) are good training for this more independent activity. The ideal group size is 3 to 5 students with group members changing everytime or remaining the same for an extended period.

### PURPOSE

The main purpose of the Workshop is to provide an immediate audience. Since most writing problems are the result of not allowing for an audience, providing a reader to give feedback and suggestions is important. In this setting students teach each other and revising remains a learning process not an end product. However, the writer's decisions concerning how to revise his/her work are still his/her own, but they can be based upon practical suggestions from a real audience.

### METHOD

Begin with modeling and practicing using short selections and oral responses. You are in charge so you decide whether to proofread for content or mechanics or both. Your objectives for the composition lesson will determine what the student readers will look for. If you decide to have them look for some mechanical errors, teach them the necessary proofreading symbols for marginal notes.

Set aside an area in the room for your Writer's Workshop. Provide a way for writers to sign up when they have work to be revised. Have everything they will need right there - table space, pencils, paper, dictionaries, and a thesaurus. Use charts of proofreading symbols, types of revision, mechanics being emphasized, and rules of procedure and conduct.

### VALUE

Because students schedule themselves into the workshop when they are ready, they have more opportunity for writing practice and they receive more varied feedback. In addition, individuals who are inhibited by large groups will frequently benefit from work with a small group. Moreover, because the students are writing for their peers the content of their work will become more lively and interesting. Finally, their comprehension skills will improve as they read and interpret each other's writing.

## TEACHER'S ROLE

The teacher uses several techniques to make the group process more effective. First, he/she uses any problem which becomes evident as the basis for large or small group instruction. Secondly, he/she notes the problems which students are not seeing and teaches them to detect those errors. Equally important is the setting of a tone of mutual benefit, teaching the students to give helpful feedback and to see what changes can be made to solve problems.

# ERROR BINGO

## PURPOSE

To introduce a game in which students edit each other's writing.

## PREPARATION

Reproduce copies of the activity sheet attached. You may use this error bingo card to get you started, but you will want to design your own cards to match the writing skills of your class and the materials you are currently teaching or reviewing. Because students don't have identical writing problems, the blank spaces on the bingo card are for errors a player finds that do not fit an error category printed on the card. Avoid isolated errors in your card design because they prevent students from winning. Conversely, too many blanks on a card may allow students to win without a reasonably thorough search for the errors currently being emphasized in class.

## PRESENTATION

Collect a set of compositions that are ready for editing and redistribute them randomly. Each student will also need a copy of the activity sheet and a pencil. Ask students to read the compositions carefully, circling and labeling errors. Students then cross out spaces on the bingo card that identify errors they have found and write in errors not printed on the card in the blank spaces. A student calls "bingo" when all squares in a vertical, horizontal, or diagonal row have been crossed out. Check the editing reliability of each student who calls "bingo," and extend the activity until there are at least five winners. You might want to provide prizes that students consider rewards--going to lunch early, apples. Papers are then returned to their authors who correct the circled errors.

A useful variation is to pair students before the game begins. Pairs exchange compositions, and the game is played as described above. After the game is over, paired students discuss the problems they have identified on each other's papers. Thus the game serves as the basis for a follow-up peer conference.

Patricia P. Kelly, Virginia Polytechnic Institute and State University,
Blacksburg, Virginia

# ERROR BINGO: PLAYING CARD

NAME________________________________

| E | R | R | O | R |
|---|---|---|---|---|
| B | I | N | G | O |
| TENSE | SPELLING |  | PUNCTUATION |  |
| AUDIENCE SHIFT | APOSTROPHE | TENSE | SPELLING | FRAGMENT |
| RUN-ON SENTENCE | PUNCTUATION | FREE | WORD CHOICE |  |
|  |  | CAPITALIZATION | PUNCTUATION | AGREEMENT |
| PUNCTUATION | AGREEMENT |  | SPELLING |  |

## PROOFREADER'S TAGS

### PURPOSE

To provide criteria for students to follow in editing their own writing and that of other students.

### PREPARATION

Reproduce the activity sheet attached. The categories shown on the proofreader's tags may change from time to time, depending on the material (punctuation, agreement, sentence variety) that you are currently introducing or reviewing in class. Do not, however, launch this system until you have provided training in proofreading to the class.

### PRESENTATION

Before students hand in a writing assignment, allow time in class for them to proofread their own work and, by exchanging papers, the work of other students. This process need not take more than ten or fifteen minutes. Ask students to certify each proofreading by filling out the proofreader's tags shown on the activity sheet. Before students turn in their papers, they should correct the errors proofreaders noted and staple both tags--their own proofreading certification and that of their peer proofreader--to the compositions.

## PROOFREADER'S TAGS: CERTIFICATION FORMS

NAME ______________________________

Self-Proofreading Certification

I certify that I have looked for errors in the following categories and corrected those I found:

Paragraph Development
Transitions between Paragraphs
Sentence Structure
Punctuation
Spelling

Proofreader's Signature

Proofreading Certification for ______________________________
(person whose paper you proofread)

I certify that I have looked for errors in the following categories and marked those I found:

Paragraph Development
Transitions between Paragraphs
Sentence Structure
Punctuation
Spelling

Other comments I have about this composition:

Proofreader's Signature

# RECYCLING STUDENT WRITING

## PURPOSE

To provide students with an opportunity to edit as a class an anonymous piece of writing and to apply those editorial techniques to compositions of their own.

## PREPARATION

Read through but do not grade a set of compositions. Note errors which occur frequently. Now construct a counterfeit composition from those papers in which you incorporate examples of the common errors you noted earlier. You may wish to stress two or three specific points (inadequate paragraph development or lack of sentence variety, for example;) in that case, include several examples of each problem in the counterfeit composition. Make an overhead transparency of this composition or reproduce it for distribution.

## PRESENTATION

Introduce the activity by noting that an important part of becoming a competent writer is learning to edit our own work. Project the counterfeit composition on a screen or distribute copies, and announce that you and the class are going to read and revise a piece of writing that is typical of the last set of compositions handed in by the class. Go over the composition paragraph by paragraph, commenting on its strengths and point out its problems.

Now comes the recycling! Ask students for specific suggestions to improve the total composition: "How can we recycle this composition to make it more effective?" Stress that recommendations be specific and do not violate the basic idea of the composition.

Because all students are looking at the same piece of writing, they have common ground from which to voice opinions. As suggestions are made, discussed, argued about, and refined, a renovated composition emerges. Make consensus changes on the transparency.

At the conclusion of the lesson, read the recycled composition to the class, contrasting it with the original "throw-away" version. Now return the uncorrected set of compositions from which you created the counterfeit writing. Ask students to apply the editorial techniques employed in class to their own work.

Richard H. Gray, Koscuiszko Junior High School, Enfield, Connecticut

# WRITING WORKSHOP

## PURPOSE

To foster a student-centered approach to editing and revision

## PREPARATION

Before initiating a system incorporating peer evaluation, devote several class periods to the editing process.

## PRESENTATION

Although peer evaluation may be integrated into any writing program, this activity is based on the use of writing kits: a box or file containing the writing assignments for the semester (or other interval). Students choose an assignment from the kit and write a rough draft which is then checked by two student editors of their choice. This evaluation should include concrete suggestions for improvement as well as an error check. During a portion of each period given over to in-class writing, the teacher works on a one-to-one basis with as many students as possible. Students who have not had their writing checked by the teacher during this period leave their work in a designated spot (in-box) near the writing kits. Later, the teacher reads and edits these drafts. The writer then picks up the edited draft (out-box), refines it, and completes a final copy which is turned in for a second reading by the teacher. When the teacher has read this copy, it is posted near the writing kit. Posted papers serve as an idea bank for students who have difficulty getting started on a given assignment.

Judith M. Schifferle, Fitchburg State College, Fitchburg, Massachusetts

## UNPUNCTUATED PARAGRAPHS

### PURPOSE

To heighten student awareness of the relationship between the intonation and inflection of oral language and punctuation in written language.

### PREPARATION

Type several paragraphs, omitting punctuation marks and capital letters, and reproduce a copy for each student. Initially, select paragraphs of a fairly simple density.

### PRESENTATION

Distribute the unpunctuated paragraphs. Read a paragraph out loud to the class, taking time to make this reading expressive and accurate. As students follow along, they are to put in the punctuation marks. Following a text while listening to a good reading helps students grasp the connection between end marks of punctuation and the beginnings and endings of sentences. Indeed, as James Moffett and Betty Jane Wagner point out, "Following the text while listening to a good reader sound the intonation allows the learner to associate periods, capitals, question marks, and exclamation marks with the stopping and starting of sentences, and he can hear the differences among declarative, interrogative, and exclamatory intonations. He can hear and see simultaneously the pause-and-half-drops of commas and dashes, the change of personal voice indicated by quotation marks, and so on."[1]

Moffett and Wagner also suggest using recorded readings in a similar manner. Students follow the unpunctuated text as they listen to the recording and quickly connect punctuation patterns with voice intonation and logical units of thought.

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[1] Student-Centered Language Arts and Reading, K-13: A Handbook for Teachers, 2ns ws. rev. (Boston: Houghton Mifflin, 1976), pp. 237-38.

## PHONETIC PUNCTUATION

### PURPOSE

To increase student awareness of the relationship between oral language patterns and punctuation in written language.

### PREPARATION

Add to the fun of this activity with a Victor Borge recording that contains one of his oral punctuation routines.

### PRESENTATION

Introduce the activity by playing one of the bands in which Victor Borge inserts all marks of punctuation into conversation. (Example: "John comma would you please stand for the flag salute question mark") After the class has listened to Borge's act, conduct the remainder of the period using phonetic punctuation. You can extend the activity for several class periods if you wish.

For extra credit, students may talk to adults (such as parents or teachers) in phonetic punctuation for a designated period of time. The adults may then write a note of certification.

# PUNCTUATION: INDUCTIVE REASONING

## PURPOSE

To give students an opportunity to examine patterns in punctuation and to formulate rules of punctuation that fit them.

## PREPARATION

Reproduce several paragraphs that contain a number of different punctuation situations.

## PRESENTATION

Divide the class into groups of three or four. Provide each group with a copy of the paragraphs you have chosen. Ask each group to formulate a rule for each mark of punctuation (or capitalized letter) in the selection. After discussion and consensus, each group should put its rules into writing.

Reassemble the class and compare the rules formulated for each punctuation situation. Student rules will not necessarily reflect a "real" rule. Accept these improvisations as long as students feel they have a good explanation for a given punctuation mark, but work toward a single generalization for each punctuation situation.

As a follow-up activity provide each group with a different paragraph. After rules are formulated, groups exchange paragraphs and repeat the process. After all paragraphs have circulated, reassemble the class and compare rules. Is it possible now to formulate rules that govern punctuation situations in a number of selections?

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

## CARTOON PUNCTUATION

### PURPOSE

To provide students with practice in writing and punctuating dialogue.

### PREPARATION

Collect cartoon strips that use lots of dialogue. Mount these on strips of paper or cardboard. Students will also need to refer to their literature anthologies.

### PRESENTATION

Give each student a cartoon, announcing that the class is going to rewrite cartoon dialogue as it would appear in a short story. Ask students to compare the dialogue in the cartoon with a passage of dialogue in their literature anthologies. With those materials at hand, point out that cartoonists use balloons in place of the quotation marks we find in other kinds of writing. In addition, they rely on drawings to show us how or where characters say what they say. In other kinds of writing, the author must tell us who is talking and how, when, and where that character is speaking. This information may be put in front of the quotation, in the middle of it, or after it. As each speaker makes a new statement, authors indent for a new paragraph; again, cartoonists merely draw in a balloon. Finally, cartoonists never get stuck in the old he-said-she-said routine; authors sometimes fall into that trap, but the monotony and colorlessness of that repetition can be avoided.

Ask students to help you compile at the board a list of lively, specific verbs that they might be able to use in place of faded, tired said. Here are a few to get you started: told, stated, exclaimed, preached, blurted out, cried, uttered, commented, chattered, lectured, declared, yelled, called, mentioned, divulged, appealed, nagged, asserted, shouted, remarked, ranted affirmed, agreed.

Vary the activity by using one cartoon strip for the entire class, by using one in each of several small groups, or by providing a cartoon strip for each student. Class and small group work is often more successful because comparisons can be made, especially in the choice of said-substitutes, as paragraphing and punctuation are checked. In follow-up activities encourage students to add adverbs and prepositional phrases: "Who's on the phone now?" Dad called angrily from the hall.

Doris Clothier, Walter Colton Junior High School, Monterey, California, and Judy Woods, Curtis Intermediate School, Santa Clara, California

# PUNCTUATION PUZZLERS

## PURPOSE

To increase student awareness of the difference that punctuation makes in the interpretation of sentences.

## PREPARATION

Reproduce the activity sheet that is attached.

## PRESENTATION

Distribute the activity sheets. Since the sentences there change meaning, often humorously, according to how they are punctuated, this activity is most effective when students tackle each puzzler out loud and discuss the changes in meaning that punctuation sometimes signals.

## PUNCTUATION PUZZLERS: ASSIGNMENT

NAME________________________________

Punctuate the following sentences so that the meaning is changed or clarified. You may add capital letters as well as marks of punctuation, but do not add or drop words. Write each new sentence beneath the original one.

Example: No children are allowed to enter.
New sentence: No! Children are allowed to enter.

1. No man can be happy without money.

   New sentence:

2. George thinks his teacher is an ogre.

   New sentence:

3. Woman without her man is a savage.

   New sentence:

4. Mr. McCoy, the principal, just came in.

   New sentence:

5. Charles the First walked and talked half an hour after his head was cut off.

   New sentence:

6. Lord Wellington entered on his head a helmet on his feet a pair of well-polished boots on his brow a cloud in his hand his favorite walking stick in his eye fire.

   New sentence:

7. "Billy, my brother has chicken pox."

   New sentence:

8. A hundred feet above the river was a mere trickle

   New sentence:

9. Harry spent five dollars more than we had expected.

New sentence:

10. Only an hour before we had been laughing.

New sentence:

11. After the dog eats his dish should be washed.

New sentence:

Just for fun, what would you do with this sentence?
That that is is that that is not is not that it is.

# SPELLING SURVEY

## PURPOSE

1. To convince students to tackle "spelling demons" now.
2. To demonstrate to students that adults, too, are troubled by spelling and continue to seek solutions to their spelling problems.

## PREPARATION

Reproduce five copies of the activity sheet (attached) for each student.

## PRESENTATION

Introduce the activity along these lines. We all know that kids have trouble with spelling, but students might be surprised to learn that many adults continue to be troubled by certain words. As a class project, we are going to survey adults about their spelling woes. Perhaps by collecting a list of words that adults find difficult to spell and analyzing this list, we can discover what types of words are likely to be misspelled and why. We'll also ask adults if they rely on ingenious devices to help them remember how to spell troublesome words.

Distribute the activity sheets, giving five copies of the survey form to each student. Go over the form together in class and ask each student to interview five adults (over eighteen) outside of school.

When the survey is completed, help students analyze the results. Were certain words mentioned several times? If so, what were they? What word was mentioned most frequently? Why do these words cause so much difficulty? Do the troublesome words have characteristics in common? Were they, for example, homophones? Were they unusually long words or did they contain vowel clusters or silent letters? When the analysis is completed, students may present the results in charts or graphs. Finally, evaluate the mnemonic devices or other aids to memory cited by interviewees. Are some used by a number of people? Do some incorporate the same principle? Will students find them useful?

## SPELLING SURVEY: DATA SHEET

NAME______________________________

Interviewee Age ______

1. Please list the words you misspell most frequently. It's all right if you misspell them here!

2. Even the best spellers have words they have to look up frequently. Please list at least five words that often send you to the dictionary.

3. Do you know or rely on mnemonic (memory) devices or ingenious tricks to help you spell troublesome words? If you do, please list them here.

# MNEMONIC DEVICES

## PURPOSE

To increase student awareness of mnemonic devices that can be used to help us spell difficult words.

## PREPARATION

Reproduce the activity sheet that is attached.

## PRESENTATION

Distribute the activity sheets, explaining that mnemonic (memory) devices sometimes help us spell difficult words. Indeed, so many of us have our own personal spelling monsters that we keep inventing new devices to help us remember tricky spellings. Ask students to study this list and to keep it in their notebooks. Add to it from time to time, and encourage students to use it as a reference.

Sterling Eisminger, Clemson University, Clemson, South Carolina

# MNEMONIC DEVICES

NAME________________________________

---

Remember the catchy sentence, and you'll remember how to spell the troublesome word.

accept, except– All accepted my proposal except one.

adapt, adopt—Adopt a baby and learn to adapt.

affect, effect—Bad weather often affects effects. Except in psychology, *affect* is a verb meaning to influence.

a lot—A lot is not alone.

attendance—*At ten, dance*

breath, breathe--Think of breathless, and you won't think breath is breathe.

business--There's a *bus* in business.

calendar—Do not *lend* your calendar.

candid—A good candidate is *candid*.

cemetery—All is at *ease* (e's) in the cemetery.

committee—Double *three* in committee.

complement, compliment - A complement completes. *I* like compliments.

concave, convex—A concave surface resembles a *cave*

desert, dessert—I would prefer to have *two* servings of dessert but not of desert.

fourth—The Fourth is number *four*.

grammar—*Ma* urged me to learn grammar. (There's also a mirror effect in *grammar:* ram/mar.)

guaranteed—Every golf *tee* is guaranteed.

hear, here—Now that he's here, you can hear him with your own *ears*

influence—There's a *flue* in influence.

inoculate—Inoculations were once given *in* the *oculus* (eye).

knowledge—Smart climbers *know* their *ledges*.

literature—There's an *era* in literature.

loose—Loose tooth.

maintenance—Maintenance requires *ten* minutes.

parallel—*All* lines should be parallel.

perfectly, perform, person A person should perform perfectly.

phenomenon– It's a phenomenon that there are *no men on* Mars.

principal, principle –Our principal, though a *pal*, is a man of principle, *rule*.

receive- *I've* got to learn to spell receive.

recognize—There's a *cog* in recognize.

repetition—There's a *petition* in repetition.

separate—There's *a rat* in separate.

stationary, stationery—Stationery is letter paper, but something stationary has *no* movement.

though, through, thorough—*Though* is present in each of these; *through* adds an 'r,' and *thorough* adds an 'or.'

tragedy—The Tragedy of *Ed*

weather—Wear your *hat* in foul weather.

Another favorite device for recalling a tricky spelling is to distort the pronunciation of a word. The following are examples of such distortions:

ac–quire
ad–van–ta–ge–ous
bené–fi–cial
caté–gory
con–sci–ence

ex–peri–ment
pre–jud–ice
privi–lege
simi–lar
vil–lain

# WEEKLY SPELLING PLAN

## PURPOSE

To provide students with daily spelling practice

## PREPARATION

Whatever spelling lists you wish to use may be fed into this weekly plan.

## PRESENTATION

Explain that the daily exercises with spelling words (Monday through Thursday) will not be graded but that they will help students perform better on Friday's spelling test. Ask students to keep all spelling work in a separate notebook or in a special section of their English notebooks.

Following the five-day school week, the plan works this way. On Monday give students a pretest on the words in the week's list. Allow students to correct their own tests, as you spell the words orally or write them on the board. Ask students to rewrite the words they missed. The pretest helps students focus on the words they need to master instead of studying words they can already spell. On Tuesday ask students to find as many words within words as they can for the first half of the spelling list. For example, the word language contains the word age; the word activity contains act and it. The word villain contains villa, in, and ill. You will discover that students are better at finding words than you are! This activity is best done orally, with students working cooperatively. Ask students to write the words within words in their notebooks beside the spelling list. On Wednesday, repeat the words-within-words search for the second half of the spelling list. On Thursday give a practice test. Hopefully, students will have shown improvement from the pretest. Again, allow students to correct their own papers. Remind them that the words missed on Thursday will need to be studied carefully. On Friday administer the final test. Since students often learn spelling lists by rote, improve long-term memory by changing the word order in the two pretests and in the final test.

# EDITORIAL ADVICE

1. This technique can be used at the responding or editing stages. As a tool for responding, the comments would center around content. For editing, comments would relate to mechanics.

2. Each editor is given a blank form and another student's paper to read. The student editor fills in the information at the top of the page.

3. The editor reads the paper completely without making any comments.

4. The editor then makes a general positive comment on his editorial sheet. He/she numbers this 1 in the lefthand column and places the 1 in the margin on the student's composition by the area he is commenting on.

5. The editor then makes a specific positive statement in the same manner and numbers it 2.

6. The editor then begins to give suggestions in whichever areas the teacher designates. All suggestions are written on the "Editorial Sheet" and numbered on the student's composition.

7. If a second reading is desired, the second editor will use a clean "Editorial Sheet" and label his/her comments with letters rather than numbers.

8. The editorial sheets are then attached to the composition and returned to the author for his/her use in revising and editing. The author does not have to use the suggestions given on these sheets.

9. When the composition is given to the teacher, the editorial sheets should be attached.

Frank O'Hare
The Ohio State University

Author________________________________

Editor______________________ Date__________ Paper Title________________

| | Editorial Advice |
|---|---|
| (a) 1. | General positive comment |
| (b) 2. | Specific positive comment |
| (c) 3FF | Suggestions: mechanics<br>spelling<br>sentence structure<br>wording |

Frank O'Hare
The Ohio State University

Author______________________________

Editor______________________ Date________ Paper Title________________

| | Editorial Advice |
|---|---|
| | |

NAME ______________________________

GRADE ____________ DATE ____________

ASSIGNMENT ________________________

# PARAGRAPH GRADING SHEET

| | SE1 | SE2 | SG | TC |
|---|---|---|---|---|
| 1. 1 inch margins (4) | | | | |
| 2. Topic sentence (2) | | | | |
| 3. Concluding sentence (2) | | | | |
| 4. Indented at beginning of paragraph (1) | | | | |
| 5. No two sentences start with the same word (-1) | | | | |
| 6. No sentence starts with a, an, the, nor, but, so, for, and, yet (-1) | | | | |
| 7. No more than one form of be (-1) | | | | |
| 8. No dead words (-1) | | | | |
| 9. One sentence beginning with an ing verb (2) | | | | |
| 10. No sentence fragments (-2) | | | | |
| 11. One sentence beginning with a prepositional phrase (2) | | | | |
| 12. An original title (1) | | | | |
| | | | | |
| TOTAL (14) | | | | |

SE1 ____________________

SE2 ____________________

SG ____________________

# PARAGRAPH CHECK LIST

When you have completed your paragraph, check each of the following:

_____ 1. I have indented at the beginning of my paragraph.

_____ 2. I have listed here all the first words of the sentence in the order they appear.

1. _______________ 2. _______________ 3. _______________
4. _______________ 5. _______________

_____ 3. All of the words listed in #2 begin with capital letters in the paragraph.

_____ 4. All of my sentences end with the correct mark.

_____ 5. No two sentences begin with the same word.

_____ 6. I have used no dead words.

_____ 7. I have underlined all prepositional phrases.

_____ 8. I have beautiful margins.

_____ 9. I have checked all of my sentences for expansion and combining possibilities.

_____ 10. I have eliminated sentences that were off the topic.

## Evaluation

Evaluation can be defined as quantifying student performance on a piece of writing. The task is performed by the teacher

### Time Savers

Most teachers approach this task with dread either because it seems to be a huge task or because they aren't sure what they are looking for. The following are some suggestions for dealing with these problems.

1. Don't evaluate every paper. Allow students to choose from every 4 or 5 papers the one they would like to have evaluated.

   Train students to participate in peer response and self-editing activities before you read the papers.

3. Use a cassette tape recorder. The teacher makes no written comments on the paper. Rather, she speaks into a tape recorder while reading each paper, talking to the student, pointing out weaknesses as well as strong points, for 30 seconds to three minutes. The recorded tape, with student papers discussed on it in alphabetical order, is brought to class for private auditing by the students. They are called up to listen to comments on their own paper, one at a time, using a headset to avoid disturbing the class. At the end of the taped comments on his or her own paper, the student shuts off the machine and calls the next student to the tape. The teacher carries on the usual lesson while students are listening. They take their papers with them to the recorder and mark comments on the papers as they listen.
4. Use a set of papers as a quick diagnostic device. Instead of marking individual papers, read a class set rapidly, noting the kinds of problems that seem evident. Accumulate a list of these and organize them into a lesson for the following day.
5. Do not grade any papers for the first month. Write comments sparingly, checking only for one type of problem -- e.g., punctuation, subject-verb agreement -- at a time.
6. Use a student journal. The first ten minutes of the class may be spent by students writing in the journal. The type of material that goes into the journal may be totally free or somewhat structured, and the journals are not graded. Instead, the teacher makes spot checks of the journals and uses these checks as material for lessons.
7. Establish a rubric. Pass out copies of an average paper, perhaps one deserving a grade of C, and go through the paper with the class, sentence by sentenc, until you arrive at a grade. Have the students mark these sample papers with you. Use this rubric to help group or individual evaluation of papers.
8. Instead of writing comments and correction symbols on the paper, make a check mark in the margin opposite a problem. The student might then use the rubric mentioned and correct his or her own paper.
9. As often as you can manage, provide for individual, face-to-face conferences. These should be arranged so that they occur during class time, while the students are doing individual or group work on their papers.

There a number of techniques for evaluating written composition. All of them are somewhat subjectve. Once the teacher is familiar with them he/she must select the ones that will work best with his/her instructional philosophy and the type of assignments being taught.

## Analytic Scale

When designing an analytic scale, the teacher lists the prominent features or characteristics of the type of writing he/she is evaluating. The list usually includes from four to ten or twelve features related to the objectives for that particular lesson. High-mid-low points are identified and described along a scoring line for each feature.

The scale below was devedloped by Diederich for use with upper grade students:

| | Low | | Middle | | High | |
|---|---|---|---|---|---|---|
| General Merit | | | | | | |
| Ideas | 2 | 4 | 6 | 8 | 10 | |
| Organization | 8 | 4 | 6 | 8 | 10 | |
| Wording | 1 | 2 | 3 | 4 | 5 | |
| Style | 1 | 2 | 3 | 4 | 5 | ________ |
| Mechanics | | | | | | |
| Usage | 1 | 2 | 3 | 4 | 5 | |
| Punctuation | 1 | 2 | 3 | 4 | 5 | |
| Spelling | 1 | 2 | 3 | 4 | 5 | |
| Handwriting | 1 | 2 | 3 | 4 | 5 | |

Total ________

The doubled values reflect emphasis on "ideas" and "organization." In setting up such a scale, the teacher would decide which characteristics should be listed and which should be emphasized based upon the objectives for that specific lesson.

## Dichotomous Scale

A dichotomous scale is simply a series of statements which can be answered yes or no. Instead of deciding on a score along a scoring line of five or ten points, as with an analytic scale, the rates simply decides whether the piece has the feature indentified in the statement. Here are examples developed for upper and lower grades.

# COMPOSITION CHECKLIST (Lower Grades)

Writer's Name ______________________ Date ______________

Title ____________________________________________

This paper has the following:

| Yes | NO | |
|---|---|---|
| ______ | ______ | An opening sentence |
| ______ | ______ | A closing sentence |
| ______ | ______ | A capital letter for the first word in each sentence |
| ______ | ______ | A period or other mark at the end of each sentence |
| ______ | ______ | Correct spelling |
| ______ | ______ | Legible handwriting |
| ______ | ______ | One or more paragraphs |

## COMPOSITION CHECKLIST (Upper Grades)

Writer's Name ______________________ Date ________________

Title ______________________________________________

This paper has the following:

| YES | NO | |
|---|---|---|
| ______ | ______ | A good opening sentence |
| ______ | ______ | A good closing sentence; |
| ______ | ______ | Clear sentences |
| ______ | ______ | Complete sentences |
| ______ | ______ | A good opening sentence for each paragraph |
| ______ | ______ | Clear ideas and a good point |
| ______ | ______ | Good examples and details |
| ______ | ______ | Ideas in good order |
| ______ | ______ | Appropriate vocabulary and usage (subjects and verbs go together) |
| ______ | ______ | An original way of saying things |
| ______ | ______ | A capital letter for the first word in each sentence |
| ______ | ______ | Other capital letters where necessary |
| ______ | ______ | A period at the end of each sentence |
| ______ | ______ | Correct spelling |
| ______ | ______ | Suitable margins and indentations |
| ______ | ______ | Neat appearance |
| ______ | ______ | Legible handwriting |

### Feature Analysis

The two previous types of evaluation are quite comprehensive, focusing on several features in a piece of writing. Feature analysis focuses on a particular aspect of a composition, for example its organization or schema, use of details and sensory images, or correct use of quotation marks. The teacher decides which features to analyse based upon the objectives of that particular lesson.

### Primary Trait Scoring

This type of scoring focuses the reader's attention on the features of the composition that relate to the type of writing it is. The scale would be different for an essay than for a story or poem. For each type of writing the teacher would develop a scoring guide for that particular task taking into consideration all aspects of the composition. The following example was developed for evaluating expository paragraphs in the middle grades:

Content 4 pts possible
  Topic sentence
  Details related
  Clearly organized
  Variety of ideas
  Unique thought
Points ________

Vocabulary 2 pts possible
  Variety of word choice
  Unique word choice
  Sophistication
Points ________

Mechanics 3 pts possible
  Appearance (margins, handwriting)
  Sentence structure (fragments, run-ons)
  Spelling
  Punctuation
  Usage
Points ________

### General Impression Marking

In this type of evaluation, there is no detailed discussion of features and no summing of scores given to separate features. The reader simply decides the characteristics of an acceptable or unacceptable paper for a particular assignment and where the paper fits within the range. Any range of numbers can be used depending upon how minutely the characteristics are defined. The most common ranges are 1 to 4, 1 to 8, and 1 to 10.

Evaluation, the assignment of grades, is rarely an adequate way of encouraging or improving writing. It is far more valuable to the student writer to receive constructive criticism or detailed evaluation. Methods for accomplishing these ends have been discussed earlier in this chapter. When grades are required, the teacher should avoid basing them primarily on negative considerations such as the number of misspelled words or sentence fragments.

## Needs Assessment

As in any subject area it is wise to begin the instructional program with a diagnosis of student needs. This accomplishes two things. First, the teacher is able to see where instruction is needed. Grouping for review will be possible. Second, the pretest will provide a base line against which all future student work can be compared for growth.

To design such an instrument for use in the classroom the teacher should do the following:

1. List the composition skills which can can realistically be expected at the designated grade level. The charts in Section B of this handbook should help.
2. Design composition tasks that require application of these skills.
3. Be sure that all of the tasks are composition experiences--not "fill-in-the-blanks."
4. Analyze student responses and create a class profile which indicates needed teaching areas.

The following pages illustrate a diagnostic test for any grade from fourth grade through competency eighth grade levels. Objectives for the test questions are:

| | |
|---|---|
| Question 1: | The student will write a complete sentence on a given topic.<br>The student will use appropriate mechanical skills in his/her sentence. |
| Question 2: | The student will write a complete sentence on a self-generated topic.<br>The student will use appropriate mechanical skills in his/her sentence. |
| Question 3: | All of the subdivisions of this question require knowledge of syntax and ability to manipulate language. |
| Question 3a: | The student will employ the negative transformation to change a positive sentence to a negative using all appropriate mechanical skills. |
| Question 3b: | The student will employ the interrogative transformation to change a statement to a question using all appropriate mechanical skills. |
| Question 3c,d: | The student will employ sentence expansion techniques to transform simple statements into more complicated sentences using all appropriate mechanical skills. |
| Question 4: | The student will recognize in text the main idea in a simple paragraph (Comprehension level). |
| Question 5. | The student will write a simple paragraph on a given topic including a topic sentence and subordinate ideas (Application level).<br>The student will use all appropriate mechanical skills. |

COMPOSITION PRETEST

Do the following writing activities on a separate piece of paper.

1. Write a sentence about animals.
2. Writed a sentence about anything you want to.
3. Write this sentence: A mouse is in the kitchen.
   - a. Change it to a negative sentence.
   - b. Change it to a question.
   - c. Change it to a sentence that begins with There is.
   - c. Make it into a longer sentence by adding more words to it.
4. Locate the sentence that contains the main idea in this paragraph. Write it on your paper.

   A vast field of snow that moves is called a glacier. One might visit a glacier year after year without seeing any sign that it moves, movement is so slow. Scientists can measure this movement by use of metal containers on poles which record the slightest change. They have found that glaciers advance slowly, only a foot or two a year, or perhaps even inches, but they do move.

5. Write a paragraph using this sentence as your first sentence:

   The thing I like to do best in my spare time is ______________________.

Code: + Outstanding
✓ Mastery
- Needs help

## Class Profile

| Student | Topic Sentence | Details | All on subject | All complete sentences | Beginning punctuation | End punctuation | Internal punctuation | Internal Capitalization | Spelling | Grammer | Vocabulary | Sentence Structure | Handwriting | Comment |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | | | | | |
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Appendix B

# TRANSITIONS

Transitional words and phrases are used as bridges between thoughts. They give clarity and flow to a composition. Student writers begin by using transitions within paragraphs and expand to using them between paragraphs in longer compositions.

The following lists suggest transitions which are suitable in different types of writing.

Transitional words for addition:

- again
- and
- and then
- also
- besides
- further
- furthermore
- in addition
- moreover
- equally important
- likewise
- next
- first
- second
- third
- in the first place
- in the second place
- finally
- last
- at the same time
- lastly
- next

Transitional words for Addition or Series:

- to begin with
- first of all
- first
- second
- secondly
- next
- third
- thirdly
- to conclude
- finally

Transitional words for Comparison:

- similarly
- likewise
- in like manner
- by comparison
- in comparison to
- compared with

Transitional words for Contrast:

- but
- yet
- and yet
- however
- still
- nevertheless
- on the other hand
- on the contrary
- by contrast
- after all
- differing from
- notwithstanding
- for all that
- in contrast
- at the same time
- although
- even though
- otherwise
- in spite of
- despite
- though
- even so
- whereas
- instead

Transitional words for Cause and Result:

- accordingly
- consequently
- owing to
- thus
- as a result
- hence
- since
- so
- because
- on account of
- therefore
- for

Transitional words for Sequential Paragraphs

- before
- earlier
- later
- at the same time
- after
- subsequently
- then
- meanwhile
- while
- as soon as

Paragraph giving reasons

Transitional pattern #1

There are several reasons that ... (topic sentence)
First, ... (reason 1)
Second, ... (reason 2)
Third, ... (reason 3)
Finally, ... (reason 4)

Transitional pattern #2

Let me explain why ... (topic sentence)
For one reason, ... (reason 1)
For another, ... (reason 2)
Also, ... (reason 3)
But most of all, ... (reason 4)

Transitional Pattern #3

This is true for several reasons ... (topic sentence)
Most importantly, ... (reason 1)
Then too, ... (reason 2)
Moreover, ... (reason 3)
In addition, ... (reason 4)

Paragraph giving examples

Transitional Pattern #1

- (Topic sentence)
- For example ... (example 1)
- In addition ... (example 2)
- Also ... (example 3)

Transitional Pattern #2

- (Topic sentence)
- For instance ... (example 1)
- Similarly ... (example 2)
- Likewise ... (example 3)

## PUBLICATION IDEAS

Give student writing to ... the custodian, other classes, big kids, little kids, the principal, the cooks, the mayor, the Board of Education ... the possibilities are endless.

1. Mount it on a banner
2. Etch it onto clay or plaster
3. Antique it by tearing or burning edges
4. Carve it on wood shapes
5. Decoupage it
6. Bake it into a cookie and give it to a friend
7. Write it in fancy script or lettering
8. Hang your poems on a Poettree
9. Type it
10. Ditto it
11. Mount it
12. Enlarge it and hang it from a ceiling
13. Print your own newspaper or literary magazine
14. Make a puppet to recite your writing
15. Wrap it up as a present and give it to someone special
16. Create a dance to go with it
17. Mount it on cardboard and stand it on an easel
18. Turn it into a paper airplane. Sail it across a room for someone to catch and read
19. Inscribe it in ink on a tee shirt
20. Write it up as a book, bind it, cover it with fabric or wallpaper, and donate it to your library
21. Ask someone to translate it into another language
22. Set it to music and sing it
23. Scrawl it anonymously on a graffiti mural.
24. Build a bulletin board display around one theme using several pieces of writing and artwork
25. Print it in a color on large sheets of paper and wrap presents with it

Transitional words for Place:

- away from
- nearby
- adjacent to
- in close proximity
- there
- beyond
- opposite to
- on the opposite side
- beside
- here
- close to
- next to
- on the other side

Transitional words for Purpose:

- to this end
- for this reason
- for this purpose
- with this in view
- with this object in mind

Transitional words for Result:

- hence
- accordingly
- as a result
- therefore
- thus
- then
- consequently
- thereupon

Transitional words for Summary, Repetition, Exemplification, Intensification:

- to sum up
- all the while
- in other words
- to be sure
- for instance
- to tell the truth
- in particular
- to summarize
- in short
- that is
- as has been noted
- in fact
- in any event
- incidentally
- specifically
- in brief
- as I have stated
- that is to say
- for example
- indeed
- in conclusion

Transitional words for Time

- meanwhile
- soon after
- afterward
- finally
- hitherto
- earlier
- once
- then
- at the same time
- at length
- soon
- in the meantime
- after a short while
- in the future
- previously
- now
- before
- while
- immediately
- after
- later
- at last
- subsequently
- beforehand
- thereafter
- earlier
- as soon as

26. Tape it onto a mirror
27. Frame it
28. "Write" it by pasting up cut-out letters. Then make a rubbing of it
29. Decorate a box with it
30. Scribble it on your class "Doodlecloth" (a tablecloth kept just for important writing)
31. Preserve it under glass
32. Decorate a jar with it
33. Paint it on wallpaper, or newspaper, or bricks, or stones
34. Publish it in a class newspaper, school paper, PTA bulletin, community flier
35. Hang it in store windows, church halls, libraries, school buses
36. Show it off with a Poetry Party, a Poetry Parade, a Poetry Day
37. Decorate the school's halls, walls, doors, ceilings, windows
38. Write it on posters, billboards, blackboards.
39. Keep personal collections in a diary, or a portfolio, or a notebook, or a secret file
40. Hang it from venetian blinds, hangers, a clothesline, window shades, door frames
41. Put it on a flag
42. Make a mask that fits the writing. Wear the mask while you share it.
43. Change it into drama and film it
44. Write it up as a collection called "My Memoirs" and stash it away to read in ten years.
45. Memorize it and recite it to friends
46. Use it to start an "Add-Another-One" collection for the class writing center
47. Participate in a Writer's Workshop so that you can enjoy and exchange with other writers.
48. Find or produce a piece of art to match the theme of the work
49. Read it while someone creates sound effects, does a pantomime or shadow show.
50. Attach it to a helium balloon and set it free.
51. Transfer it to a wall-sized mural

Give student writing to ... a senior citizen, someone in a hospital or rest home, club members, mom or dad, a professional writer, enter it in a contest ... the possibilities are endless.

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